Camera Notes

Volume V 1901-1902

Volume VI 1902-1903

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CAMERA NOTES

THE OFFICIAL ORGAN OF
THE CAMERA CLUB OF NEW YORK

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CAMERA NOTES

THE OFFICIAL ORGAN OF THE CAMERA CLUB OF NEW YORK

Volume V 1901-1902

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With a New Index by Kate Davis at the end of Volume VI

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CAMERA NOTES

AND PROCEEDINGS

OF

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OF NEW YORK

AN ILLUSTRATED PHOTOGRAPHIC QUARTERLY

MANAGED AND EDITED BY

ALFRED STIEGLITZ

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MIDST STEAM AND SMOKE

By Prescott Adamson
(Philadelphia)

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CAMERA NOTES

VOLUME V JULY, 1901 NUMBER 1

EDITED AND MANAGED BY ALFRED STIEGLITZ. EDITORIAL ASSOCIATES: JOSEPH T. KEILEY, DALLETT FUGUET, JOHN FRANCIS STRAUSS, CHARLES W. STEVENS, AND WM. F. HAPGOOD. ISSUED QUARTERLY AT THE CAMERA CLUB, NO. 3 WEST TWENTY-NINTH STREET, NEW YORK

The Art Education of the Photographer.

THE question as to whether photography belongs to the fine arts is a topic of most serious discussion in all the photographic magazines, in our leading journals, and in art institutions. While it is vehemently denied by a majority that photography is or ever can be art, there is a constantly increasing number who are convinced that photography has already demonstrated itself to be capable of very artistic expression, but that like everything else, it needs development, and will in course of time become a remarkable tool for expressing thought and feeling of a purely artistic kind.

The practical photographer is the one most affected by this state of things, and he finds himself in a peculiar situation. His photography he sees in a transition period. Whether it is art—limited or of wide scope, or whether it is pure science is not the paramount question in his mind. He wishes to know first of all where he stands and how his business will be affected by these changes going on in the profession.

Where is he to turn to fit himself for conditions that are coming?

It is plain that the changes are rapid. What these changes are is not easily comprehended and therefore action is not readily decided upon. Is he to be conservative? A certain class of people still prefer to buy likenesses such as the photographer has taught them to want, but for this product they no longer show enthusiasm. Therefore in order to be on the safe side he must also endeavor to meet that forming public taste, for the growth of which progressive photography is mainly responsible.

There are many phases even in this progressive movement, and he finds that while he can understand and even endorse certain of these phases, others are beyond his comprehension, and therefore his patience.

These latter being beyond his tastes, knowledge, or experience, he finds that it would be impossible for him to embody them in his work if his patrons were to demand them. It is indisputable that photography in all of its present phases is the result of a public demand. Even that which usually is called extreme and considered unhealthy and not enduring by the profession is exciting a great interest in certain classes of society. Certain photographers on Fifth avenue, New York, and in other places, are noted for the exceedingly artistic qualities of their work, are drawing large patronage, and are meeting the tastes of those sensitive to subtleties and to work possessing both imagination and the evidences of strength in invention.

These latter qualities belong to the structure of art. They are the strength

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of any art. Would it not seem that if the people are fast becoming enamored with such work, they are also distinguishing between photographers who have and who have not these qualities? Would it not follow that the people are, simply by their demand for such work, insisting upon a decided art in photography? Will the conservative not ask of himself the question: Is it not probable that this progressive photography, having qualities common to all good art, will increasingly claim the public interest?

There lies the danger for him.

It will profit no one to try to argue away such possibilities. If they exist at all the chances are that they will increase. If they do and the conservative has not prepared himself to keep up with the new standards, his business interests must suffer.

However great the opposition toward art, or however firm or prevalent the assertion that photography is not art, it still remains true that underneath all this talk is a question—"show us what art is! how can we learn to understand and to practise it?" The cry is heard from every quarter of the globe. Art in photography is developing in about the same ratio the world over. It is gaining a strength that finally will triumph over every obstacle. The visible phases of its development excite general discussion and tempt him who has never before thought of practising any art to make experiments that in turn fascinate and hold him because of their possibilities. And so art-effort grows with rapidity outside of the ranks of the profession and affects him whose profession it is, and gradually forms higher standards.

Art has not yet been "taught" in photography. To teach it requires a conformity to conditions peculiar to photography. It has been commonly understood that such training as is given to students of painting is the one best suited to him who uses the camera. That plainly is a circuitous route to follow.

To learn enough about painting to practise it intelligently requires something akin to ten years of earnest effort. The art schools as they are now formed are not prepared to teach art for photography. In an institution in which photography is to find art-development both the teachers and the school must grow out of photography itself. Photography will develop an expression and a beauty evolved out of its technique, and it will not be like painting or any other branch of art. It is not necessary to learn painting first and then photography. In other words, its characteristics must differ from those of other arts, just as pastel painting of a high order is different from oil technique. It will be different! It will never free itself from laws of art, because all art has fundamental principles. It will absorb these basic laws, and its technique will be colored by them.

In fact, photography is a black and white art having an unprecedented delicacy of technique, and art laws applied to it will have to attune themselves to this condition of increased subtleties. What is needed is a code of laws that underlie such a black and white art. These laws—pliable, adjusted to every personality, to every temperament, alike affecting man whatever his race—are absolutely needed for the sake of establishing a common basis of photographic thinking, out of which will come a photographic standard.

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And this latter will gather together the disunited movements and make an intelligent and intelligible common art-photographic language. It will give photography a world-home, one from which healthy excursions can be made into any ism, be it realism, impressionism or any other phase that may arise in art.

This standard must be something that will so conform to photography, and so explain its art-nature and art-possibilities that a child can understand it. And then it will educate all. It will prepare the photographer to do the highest of which his nature is capable, and it will educate the people to understand the photographic portrait or picture. O. W. BECK.

✝ ✝ ✝

The Past, the Present and the Future.

WHERE are we? would perhaps better convey the ideas I have in my mind in accepting an invitation to occupy a page or two of CAMERA NOTES, but a true appreciation of the present can come only through a knowledge of what has led to it, just as it can only be correctly estimated by a consideration of that to which it may be supposed to lead.

Photographs on paper, and not very suitable paper at that, and photographs on an exquisitely polished silver surface, the Talbotype and the Daguerreotype, arrested public attention practically at the same time, but they did not by any means arouse an equal amount of interest. The fact that nature, so to speak, could be made to reproduce itself was so absorbing that only the perfection of that reproduction was considered, and with all but the very few the minute detail of the Daguerreotype was preferred to the breadth and artistic beauty of the Talbotype. Microscopical rather than pictorial beauty elicited admiration, and even amongst the educated and cultured the highest praise that could be given to a portrait was that "you could count the eyelashes."

But there have always been a faithful few who believed that photography had a pictorial future and did their best, and some of them with a considerable degree of success, to bring it about. The first was D. O. Hill, then a well-known Scottish artist, who, in conjunction with Dr. Adamson, within four years of its advent, produced in Edinburgh Calotype or Talbotype portraits that have, according to some of the well recognized authorities of the present day, never been surpassed and rarely equalled. The negatives of "Newhaven Fishwives" and "Portrait of Dr. Gardner," reproduced here, have been in my possession for over forty years, and although they are far from equal to the best of Hill's work done at that time, they are sufficient to show that the pictorial possibilities of photography were thus early recognized.

Hill was followed at greater or less distance, both as regards length of time and quality of work, by Rejlander, Mrs. Cameron, and a few, very few, others, barely enough to keep the leaven alive while the rest of the photographic world was content to go on with the "record of fact," or as it has more recently been styled, "the usual thing," and thus it continued for, without being very exact, its first half century.

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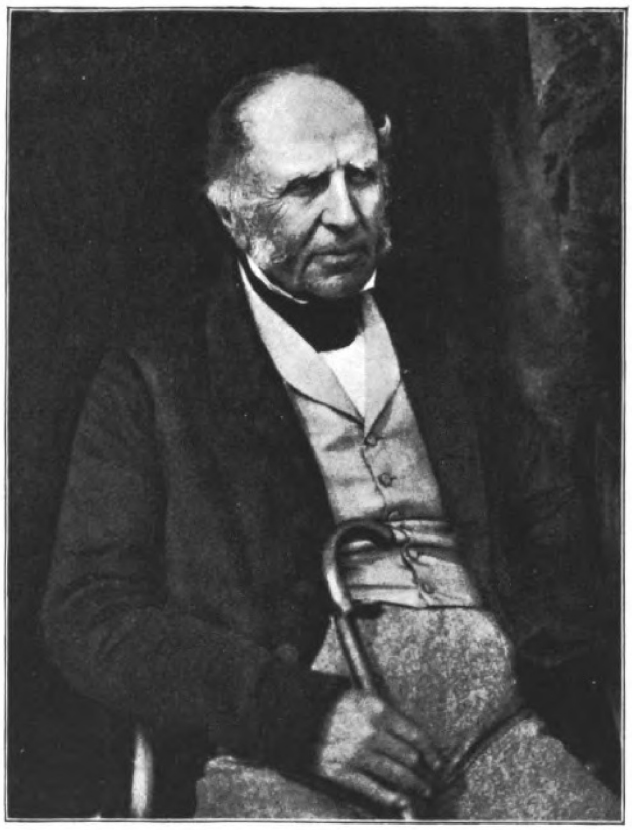

"Dr. Gardner." By D. O. Hill, 1844.

And, for the photography of to-day, it is better that it was so. With technique rather than pictorial effect as the aim, each did his best and all joined together in so improving the methods, material and apparatus, as to lead to a degree of perfection, not for one only, but for all the various phases of photography beyond which it is hardly possible, or indeed hardly desirable to go. In this improvement the earlier exhibitions had a considerable share. The judges at first, and wisely so, were photographers, because they best knew the limits of photography, and photography pure and simple was a *sine qua non;* nothing beyond the simple outcome of the lens and the printing frame being admissible. Nor to such judging of the awards that followed could any objection be made. True, there were kickers then as now, but with much less cause, as it was as easy to decide where nothing beyond the purely technical was concerned as to judge between two samples of calico or any other household article.

But the "little leaven" already alluded to, was quietly at work. First, I believe, although I should not care to maintain, wafted as a gentle breeze from Germany to England and into the Royal Photographic Society. This, the venerable and now very active parent of all the others, was hardly prepared for the onslaught, but the little opposition, as usual, only served to fan the flame, and a few of the more energetic of its members organizing the now famous "Linked Ring," the gentle breeze became a hurricane.

The "new photography" was laughed at by those who did not understand it, and the little of it that deserved to be so treated soon disappeared from the walls, although not before it had served a good purpose. Bad as some of it was, it served to attract public attention in a way that even good work could not have done; and being really a protest against restrictions that had made pictorial photography impossible, it helped materially to sweep them away.

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Then, and here again I state what I believe although I should not be surprised to see it questioned, the influence of the British Salon was wafted across the Atlantic and inspired or laid the foundation of what is now so widely known as "The American School of Photography," which brings us to

The Present.

Before the Salon influence reached our shores there had been pictorial photographs in America, but they were few and far between. The amateurs, with few exceptions, were of the button-pressing variety, while the professional was given over almost entirely to "chemical effect," theatrical posing, and using the sitter as a lay figure for the display of drapery, often in the most grotesque positions. Taking into account the energy with which the American sets about anything that he undertakes, it is not surprising that in his protest against this state of matters he went considerably over the score, as, with every allowance for the necessity and for his idiosyncrasy, it must be admitted he did. A few, and they included both amateur and professional, possessed of what has become the much-talked-of "artistic temperament," produced work that while staggering to the uninitiated, had merit enough, in spite of some hardly pardonable eccentricities, to appeal to the kindred spirit and prove to those who had hitherto doubted, that photography had a claim to be considered a means of artistic expression. Others, less favored by nature, followed, but only as imitators, and, unable to appreciate the spirit, copied only the eccentricities, and even exaggerated them.

Such a departure from tradition and practice could not remain unnoticed. The wise admired what was good and waited, knowing that the objectionable would cure itself; but those that were not so filled many pages of our journals, and would have filled more if they had been allowed, with vituperative abuse; not always confined to the work, but sometimes touching the worker.

Nothing daunted by this, and having confidence in themselves and their work, the founders of the American School sought the verdict of their European brethren, with a result that must have been highly gratifying. True, there were cavillers there as here, but their relative proportions were reversed, the admirers were many and the faultfinders few. The "new" work, and it was new in several respects, attracted attention both in the Royal Exhibition and the Salon, and better still, had for a time the exhibition room of the Royal Photographic Society all to itself, with this result, that with few exceptions the leading writers on photographic matters in England have not hesitated to declare that the American School will have an immediate and permanent influence on pictorial photography throughout the world.

But it is easier to ascertain our present position and form an idea of what has led to it than to forecast its influence on

The Future.

One thing is certain, we cannot remain as we are, to stand still is to go back; but in what direction are we to look for the necessary progress? One great desideratum is the art education of the general public up to a point at which it can appreciate true pictorial work; and here it is easier to say what

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will hinder than what will help. To the former category surely belong many of the competitions organized by photographic journals and most of those got up by newspapers and other business interests, purely for advertising purposes. Rarely if ever do true picture makers enter such competitions, but awards are made and the prize-awarded prints are reproduced and sent broadcast over the land, with the result that the prize-taker, for the best of a poor lot, having reached the goal of his ambition, rests on his oars ever after. The less thoughtful, which is a great majority of the general public, accept the "prize pictures" as the best that can be done by photography, and the better informed talk regretfully of "photographic perspective" and false values, not knowing that they arise from the use of a lense of too short focus and under exposure.

Hardly less objectionable are the competition-including exhibitions of a higher class. Ruskin's dictum as applied to painting is equally applicable to photography. He says, "He who has learned what is commonly considered the whole art of painting, that is, the art of representing any natural object, faithfully, has only learned the language by which his thoughts are to be expressed." Of the "language"—the photographic technique—it is easy to judge, but by what standard are the "thoughts" to be judged? Horsley Hinton, well known in this country through his work, and one of the most frequently employed judges of photography in Berlin, speaking of a picture in the late exhibition of the Edinburgh Photographic Society, said: "It is a broad massing of light and shade with an absence of half-tone, which, if accidental, is bad photography, but if intentional is good both decoratively and pictorially," and he adds, "There is evidence that the competitive element in exhibitions is nearly played out." The sooner the better. "Thoughts," as represented by photography, are matters of temperament, entourage, and sympathy; and are as varied in the judges as in the authors of the work to

"Newhaven Fishwives." By D. O. Hill, 1844.

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be judged, to such an extent, indeed, that it is no unusual thing for a picture, rejected at one exhibition as unworthy of a place on the walls, to be at another awarded a prize.

But the outlook is brightening, and one of the indicating straws is to be found in the late action of the executive committee of our national convention. At this annual gathering that *should* have been representative of all that is good in photography, and which I am optimistic enough to believe will in the near future be so, something like a thousand dollars were annually spent in medals and other awards, every one of which did much harm and little good. They confirmed some in their mistaken ways and disappointed others who thought, and very often justly, that their better work had been turned down, so that for a number of years many of the truly artistic amongst the fraternity had ceased to either attend the convention or send their work for exhibition. Nor were the injurious effects of such award giving confined to the members of the convention and the craft. The prize pictures were reproduced in such magazines as were more immediately connected with the trade, and by those who did not know better, and they were the many rather than the few, were considered worthy of admiration and working up to. All this will, for this year at least, be changed; and I hope the result will be such as to lead to a continuance of the change. There will be no awards at the Detroit convention and the cash and care hitherto devoted to them will be given to making it, in the words of the executive, "The Educational Convention."

Taking it for granted that the teaching of Art in the truest sense of the word will be included in the educational equipment, and that, the most difficult thing of all, a suitable teacher will be found; we shall soon hear less about the "Chemical effect and fine finish," asserted by one of its late presidents and believed by many of his followers to be of far more importance than all the art of the old or modern masters; and if our editors will follow suit and reproduce only that which is truly pictorial, the general public will soon learn to appreciate the difference between a photograph that is merely pretty or nice, and one that is also a picture.

It is perhaps a moot question whether the "new photography" created the Salon, or the Salon evolved the new photography; but of the influence of the former over the latter there can be no doubt. Nor has that influence been altogether for good. While the new photography was yet young the men possible for a selecting committee were few and the nature of the work of each was well known, and it was only natural that those desiring to be admitted to a place on the walls, should be more or less influenced by that knowledge. Those possessed of the artistic temperament and able to strike out a line for themselves, unconsciously perhaps, gave to their work what they felt to be the desirable trend, while those not so favored were content to imitate or copy and met with the imitator's fate. Unable to appreciate what was good in the more eccentric they copied only the eccentricities, with the result that, with a few exceptions, there is in the new school generally a very decided family likeness, while some of it fully deserves all that has been said against it.

But notwithstanding those drawbacks the Salon is doing good work and will do still better as the men from which judges or committees of selection are

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drawn increase in number. Some of the most widely known Salonists have already shown that pictorial photography need not be confined to low toned marshes and the shady side of nature; and while nature is not art nor art nature, good art will keep clear of both the grotesque and the eccentric. The work of the artist and the novelist is sometimes said to be somewhat akin. The latter takes the possible sayings and doings of men and things and arranges them in ways in which they probably never were arranged, but they give pleasure to the readers. When, however, like Boucicault the Irish dramatist, who to work out his plot made a camera that had been standing in a room, uncapped of course, reveal a murder that had been committed there during the night by the appearance of the murderer and his victim on the plate, they introduce the impossible, the story loses much of its value. So it is with art. Nature need not, indeed should not be closely followed, but neither may it be openly and pronouncedly violated.

There have been many definitions of pictorial photography all more or less satisfactory, but probably the latest, given by Horsley Hinton, will be as helpful as any. He says "Twenty men may be set to paint the same scene from the same point of view and under the same conditions, and as many different renderings will result. To one the mountain, to another the clouds, to a third the foreground, or the foliage, or the group of cattle chiefly appeals, and this particular feature is emphasized and all else subordinated thereto." And thus he would have it with photography so far as the limits thereof will allow; and he adds, "The theme or sentiment which he makes the subject of his work is conveyed by emphasizing objects which are his chosen vehicles of ideas. Thus is the imagination of the spectator appealed to. This emphasis is the melody which pervades the whole complex composition; the emphasis is like the reiteration of an air or of certain notes; and in emphasizing certain features in the picture the artist at once departs from the actual physical conditions. Emphasis, then, is exaggeration of a justifiable kind, justifiable if its degree does not outrage our sense of fitness, and justifiable because committed for a deliberate and well-considered purpose."

DR. JOHN NICOL.

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INTERVALE WINTER

By Wm. B. Post
(Maine)

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By F. M. Sutcliffe.

On Figure Photography.

(With Illustrations by the Author.)

THE term Figure Photography is generally applied to making photographs in which the figure occupies the greater part, or provides the excuse for making the photograph at all.

It is not to be wondered at that this most fascinating branch of photography should be so extensively practiced, for in the first place it is much easier to get more variety of subject than with landscape; and figure studies are more easily understood by those who profess to take an interest in photography than many other kinds of photography, which appeal only to certain classes, such as architectural, or astronomical, or meteorological subjects.

Then figure work does not require any special kind of apparatus, the owner of a little kodak can do as good work as the owner of a 15 x 12 camera. Neither has there to be behind the kodak or camera any special kind of photographer; anyone who can work quickly and precisely and quietly can do good work of this kind. If any special qualification is required it is the power of *seeing everything at once,* not such a difficult thing for those of average eyesight as it may appear; though difficult, if not impossible, to those who are shortsighted or those who have to wear spectacles.

As human beings are not lay figures, but have feelings like other animals, it is necessary to be quick when taking figure subjects, otherwise the models

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soon lose all animation and feel and *look* tired. This is perhaps why we see so many such subjects labelled "Weary," "Worn Out," and the like.

The great aim of the figure photographer should be to conceal his camera. I do not mean under his coat, but from those looking at the finished print. To succeed in this, there must be a good excuse for the figures doing whatever they may be represented as doing; and further, they must be going about it naturally, as if it was part of their daily life. Also, the models must be dressed in harmony with their surroundings.

The choice of subject will depend on the opportunities and taste of the photographer. The photographer in Italy and Spain and Northern Africa has the choice of perfect models, while the dweller in, say, English manufacturing towns must have the greatest difficulty in finding picturesque models except among the best dressed and wealthy classes. This makes the town dweller's work harder, for though a peasant man or woman will be glad to "sit" for a few small coins, the townsman or woman cannot be approached so easily; in fact it is only among the photographer's limited circle of intimate friends that models can be found by the town photographer.

In America, judging from many works seen at exhibitions and in the journals, there is even greater difficulty in finding pictorial figures than in Britain. An English photographer would have to be very hard up for something to photograph before he would take a negro dressed up in European costume. Though the black man has been in America some time, he always appears in a photograph as if he was dressed up for the occasion, a most fatal error. It is generally better to make use of the clothes our models wear every day than to array them in strange garments. Wherever there are to be found those who work at any handicraft, among them may be obtained by patient seeking typical, picturesque models. Even among dock laborers and porters this is so, while among washer-women and water carriers most delightful types may often be found. Hard work under healthy conditions makes that kind of man and woman which pleases the eye of the photographer.

By F. M. Sutcliffe.

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By F. M. Sutcliffe.

Here on the Yorkshire coast has been for many years a fine type of man, but the fisherman is now degenerating, owing to the introduction of s t e a m trawling, which is destroying both the man himself and the fish he depends on for a livelihood. His womankind, when far enough removed from the evil influences of town life, are also fine animals, s t r a i g h t, tall, and strong. Both man and woman are long in limb, a point of great importance to the searcher after beautiful models, for no one unless he wished to make a grotesque or comical picture would choose short-legged models.

Let us consider now the subject of what the figure or figures are to be doing, anything or nothing. People who have much work to do, work slowly and quietly. Violent exercise cannot be carried on long. We should consider this when settling the question of finding an occupation for our figures. The more violent the action we wish our figures to assume, the more chance there is of failure. Supposing we take a fisherman and his wife. Now, if we try to represent the woman thrashing the man for not coming straight home from his boat, we *must* have a genuine fracas or two most accomplished actors; let either of them remember that they are only acting, or let them assume one false position, then the whole thing appears absurd. Of course when we are young we all try to photograph this sort of thing, but we learn better as we grow older. The little print of the girl *pretending* to stick up for her vanquished brother is an example twenty years old. The print of the fisherman going quietly home with his wife has been done since. This latter was not a set scene; planned before hand, I may therefore perhaps be excused if I explain what materials were at hand and how and why they were used. Coming along with my camera under my arm one day, the tripod legs sticking out behind, I noticed this big fisherman, considerably over six feet tall, crossing the road. In five seconds he would have been lost to sight. I ran up to him and asked to be allowed to make a picture of him. "How long would I be, as he was very tired? He wanted to get to bed." "Not two minutes," was my answer. To take him standing there in the middle of the road would never do, for in the first place he would not stand there, were no camera near, unless speaking to some one; and in the next the background was not good. "Would he go back to the rail and stand there beside his wife," who had been there all the while. That was better, but with one figure on one side and one on the other it looked as if they had been put there for the benefit of the camera. Then came a hasty look round

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among the small crowd that had gathered; a girl, not too big or too well dressed to look out of place, was pulled out from among it, and placed behind the woman, leaning toward her, and told to look anywhere but in the direction of the camera. The man was asked to look towards the woman. After a hasty look on the ground glass (no stop being used made this all the easier), and a smothered curse given to the camera maker who had made no provision for lowering the camera front (the print wants another half-inch of road badly, as the reader will see), the shutter was touched. Then a handful of coppers was poured into the hands of the woman and girl, the man thanked heartily for staying there, and up went the camera, and the photographer back to his day's work, trying to amuse restless babies, and copying jaded daguerreotypes.

When working at close quarters so as to make the figures fill up much of the plate, it is advisable to give ample exposure, otherwise the picture will be hard. If the shutters of kodaks and similar cameras could be slowed down to one-fifth of a second, it would be an advantage for this class of work, when working out of doors, and the sun is not shining, though the length of exposure depends of course on the surroundings and background of the model or models.

Sometimes the photographer in the course of his travels comes across a background which suggests a picture, it may be an old marble seat in some neglected Italian garden overlooking the sea; it may be only a flight of steps leading through an archway. The photographer sees in his mind's eye a figure suitable for each setting. In the latter case, say, a bare-footed, merry-looking girl with two water cans of quaint shape hung from the yoke on her shoulders, descending the steps. In the former, a woman garbed in a long flowing dress, in one corner of the seat, the skirts of her dress on the ground; and lying on the seat beside her a greyhound, with the woman's arm round the dog's neck, which, with its head, is laid on her lap. Even the title is plainly written below, "Love Me, Love My Dog." Then the photographer wakes from his dream and "needles and pins, when a man hunts for models his trouble begins." He will never find the woman he saw on the seat; he will never even see one dressed as he saw her. He may find the dog, but unless he has sufficient means to hire a professional model and design a costume nearly like the one he dreamed of, never will his picture please him. Then if he has spent, say, £50, over model, dress, dog, and travelling expenses, some Christmas card maker will come and offer to give him ten shillings and sixpence for the

By F. M. Sutcliffe.

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By F. M. Sutcliffe.

copyright. Such is photography. For the Christmas card maker, knowing nothing of the trouble he has been to and the time he has spent and the long journey he has made, concludes, as the picture was made out of doors, it was a lucky snap-shot. But why go all the way to Italy? says one. Why not rig up a pasteboard marble seat and have a painted sea and trees, and take the model in a studio? Why? Because this would be a falsehood, a sham, and because it would not be possible to get with such artificial surroundings, that one thing worth getting at all—the poetry of the scene. I know there are photographers who dress up people and have backgrounds painted to suit the subject, but the greater the attempt at reaching the sublime the more ridiculous are such got-up pieces likely to appear when finished.

There is in every part of the world plenty of work among the people as they are to-day for the photographer in this branch of his art, without dressing models up to illustrate the works of Shakespeare or the Wars of the Roses. Even for those who have not made picture-making the work of their lives, there is a large field. Here in Yorkshire, for instance, many old trades and crafts are dying out, and the quaint dresses and faces and figures of the people who work at them are dying out quickly. Simple portraits of these old people will in a few years be as interesting as photographs of old monuments and buildings, for they will have gone never to return. What is everyone's business is no one's business, but were I the Mayor of any town I would see that the public library was filled with photographs of everything in the neighborhood which was interesting, whether it was stone, or cotton, or flesh and blood. There would not perhaps be so much money to spend at the free library on trashy novels for the people to waste their time in reading, "but *that* would not matter."

At times the photographer comes across figures so well arranged that he

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unconsciously feels for his camera. Of course it is not there, but the photographer need not lose his picture for that reason. He must make a mental note of the group which pleased him, and take it perhaps years after, miles away from the place where he first saw it, and with the aid of other models. Here are two cases in point. One evening at sunset I saw some girls sewing or knitting to amuse themselves after their day's work was over. It was too late to go for my camera, which was a mile's walk away. So I took a boat and climbed up to where the girls were at the end of the pier. The girls promised to come to the same place the next evening. It was not a difficult matter to get them interested in their work, neither was it a difficult matter to get them onto the plate.

The photograph of the boys on the bow of the boat had its origin in a similar way. Some boys were playing about a boat in the harbor in the mud. Their dress exceeded by something the ideal garments these boys wear so gracefully. That something was not much, but it was quite enough to spoil the picture, and the background was a long straight mass of masonry hung with weed as far as high-water mark. For some time from the opposite pier I watched these boys playing about the boat, until one of them climbed up on the side of the boat and sat there. I shut my eyes to impress his position on my mind, then I walked off. Some time after it was my good fortune to find a boat with a suitable background, and by the generosity of an amateur friend, who bribed three boys to wear Adam's clothes, I was able to repeat the performance which I had seen played before.

One advantage of a stand camera over a hand camera is that the models do not feel as if they were being made fools of by being snap-shotted unawares. The upright print of these two men was taken some fifteen years ago, when plates were much slower than they are now. Had it been attempted with a hand camera the chances are that one of the men would have kept his eye on the camera all the while, whereas when he saw a large camera rigged for his special benefit he felt equal to the dignity of the occasion and stood like a centurion. Not long after this was taken I chanced to see an artist with a paint-box in one hand, an umbrella in the other, and a large canvas some five feet high strapped to his back, face outwards. It was this photograph reproduced exactly in colors. Had I been an American I could not have resisted the temptation to put half a dozen bullets through it. Being only an uncivilized Englishman I had no revolver, and simply stood aghast at the man's audacity in carrying his stolen goods so openly through the streets.

Figure photography need not be all out-door work. Generally speaking ordinary rooms are much better for indoor figure studies than photographic studios. Owing to the baldness of these latter places, which have seldom any architectural features or decoration of their own, all figure work taken in them smells of the studio. The profits to be made out of photography do not enable its professors to build beautiful, well lit rooms, such as successful painters live in, therefore the photographer will do well to make his figure pictures in ordinary rooms. Now that electric light is coming into use, the position of the windows for the admission of daylight does not matter much.

Whether the model is taken indoors or out of doors, the photographer should never lose sight of the fact that no photograph of this kind is satisfactory if the figures or their clothes or their surroundings suggest the presence of the camera.

FRANK M. SUTCLIFFE.

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A New Power of Artistic Expression.

(With Illustrations by the Author.)

THERE has lately come into the photographic world a valuable addition to our power of artistic expression, which should not lightly be passed by as an undeveloped experiment, for it has passed that stage and in the hands of one who appreciates its capabilities and limitations its future is full of promise.

There has always existed in the minds of painters and those who style themselves "artists in the highest sense of the word" an under-current of distrust and prejudice directed against photography, as being a purely mechanical method of expressing those beauties of nature by which we are surrounded and one which is lowering and degrading to the principles of art.

What then will be the sensations and what the criticism which these censors will pronounce upon the prints now laid before them, which combine the fidelity of the photograph with the delicate beauty and freedom of a painting in monochrome? How will they receive these interpretations of nature which combine in themselves the brush-marks they adore, the lighting they commend and the emphasis and suppression of detail which they have hitherto fancied it was the sole prerogative of painters to foster and to enjoy?

By F. C. Clarke.

Lately there have appeared in photographic exhibitions, both here and abroad, some pictures which have thrown the critics into a ferment of discussion as to the legitimacy of employing such means to express the ideas of the manipulator. The dictum has been advanced that it is illegitimate to tamper with negative or with paper to produce the finished result, and that any departure from direct methods shall be sufficient to condemn the product as void of artistic merit, as well as of honesty of purpose. But why should this be so? Do we not usually judge all things by the result rather than by the processes that lead up to it? The beautiful gems which are so highly prized are of little value until cut and polished. What literary production is placed before the world that has not been changed and criticized and rearranged to meet the taste of its author? The individuality of each will find a medium of expression which inevitably will show plainly and characteristically the sentiments which dominate his soul, for from his hand alone can come pictures which shall prove his touch.

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By F. C. Clarke.

By the glycerine process we are assured that the photographs for which we pay are the production of him whom we pay for them, and are not the product of paid, inartistic assistants. Then, too, what a convenience it is to a portrait photographer. How well can he suppress the details of his background or can change it to suit his fancy. Take note of the picture of "Miss M—." It was taken in an ordinary room with two windows, and the negative has not been tampered with in any way. Yet the background consisted of a curtain, a small book-case and numerous articles of virtu. What is there in the print shown here to suggest that it was not taken in a modern studio with all the paraphernalia of shades and screens, considered essential to any well appointed establishment of to-day? Consider next "The Sailor-Boy." The original negative was the result of a snap-shot taken on board a man-o'-war during the Dewey parade. The background was a white gun-turret, across which fell shadows of the rigging, while near the head appeared an open porthole. This picture, as you see it here, is the result of a little brush development on a bit of platinum paper. The negative itself is still in the same condition as when it left the developing tray; the paper has not been touched-up in any way. Can you be positive whether the result before you comes from the hands of a photographer or those of an artist?

It has been successfully demonstrated that by the addition in certain proportions of bichloride of mercury to oxalate of potash the most beautiful flesh tints can be produced on platinum paper, and these in many instances can be applied most appropriately and happily by brush development, though in the majority of cases such tints would prove inharmonious and incongruous because of the absence of other colors.

When platinum paper first appeared its inventors little realized what an acquisition it was to the art-loving public nor what a power it would prove in the hands of those whose artistic training equalled their chemical knowledge; for there are many most excellent photographers, lacking in even rudimentary knowledge of drawing, who, nevertheless, by the saving grace of their taste

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SHYLOCK—A STUDY

From a Glycerine Print

By Joseph T. Keiley

(Brooklyn)

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Snap-shot Fables for Developing Photographers.

II.

HOW TO WRITE A "CN" ARTICLE.

We all know what the symbol CN stands for. I believe it is not really an acid, but it will swiftly end an attack of Chlorosis (sometimes known as the Green Sickness), probably on the homœopathic principle of similars. In order to satisfy urgent inquirers, the Fabulist will indulge in an autobiograph of how to write a CN Article. As to whether it is really a fable or not, our readers must judge for themselves:

Take council with your Green teapot. Surfeit it with undeodorized Croton, and let it get hot over some fresh Coals of Fire. Look on the Verdant little Thing as it bubbles and steams, splutters and hisses; skim off the Green scum several times and put it in your Ink-bottle. Try the foaming teapot at the mouth with a barometer, of course, and when you have found the storm-center throw into it thirteen grammes of Very Green tea, and stew it thirteen hours and thirteen minutes. Drink while scalding.

Think of all the noble Doses other members of the Green Guild have brewed in their teapots, and quote from the musical bardlet of Erin that wrote of the Loves of the Angels, as an invocation, some such line as: "My Gentle Harp! once more I waken" * * * or else hum a Strauss waltz. If with your Green brew you can serve up a Lobster, grilled over a slow fire, your Article will be a Hair-curler, and your wife or cook may find it useful as well as Artistic.

Bind your head tightly, so the ideas and gray matter Can't shoot out the top of your cranium—brains in an Article are bad enough; on the rugs they are simply messy.

Then write. I generally use a pen, an ordinary goose-quill is about simple enough for me, dipped into the afore-mentioned Ink-bottle. But some prefer a glycerine swab on spoilt paper, and others use music-sheet with notation in a scale of D minor—the latter, of course, makes music when read Green.

The prophetic scale is the best in which to pitch your remarks overboard—in the *Mene, Mene, Tekel,* etc., writing-on-the-wall style, if you can; but *ene, mene, mine, mo* may come more natural. As for catching a Son of Ham by the toe, there are always plenty of them in the fence and you can generally find a whole leg to pull, if you want to take the trouble.

Indulge occasionally in enlivening humor, for humor is the smile that lights the deep eyes of wisdom. Always pretend you are writing for persons who can classify a classical quotation or a Babylonian *jeu-d'esprit,* and who can also tell when you are serious. This is a hard test, done for the sake of our Artistic art—or Whateveryoucallit. But it keeps the fools at a safe distance.

Point your summary if you can, as: the Moral of this Autofable is, that the taking Art of Photography is Hopeless for those who cannot see a Joke. Then sign yourself

D. F.

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Elementary Talk on Photographic Lenses.

Mr. Charles E. Manierre delivered a lecture upon the above subject at the Camera Club on February 12th. We herewith give a synopsis of the same:

FIGURE 1. To begin at the beginning and to show the principle upon which the use of lenses is founded, the sections of prisms are shown through which rays of light pass and in passing are diverted from their original course, the optical term for such diversion being Refraction. Not only is the light refracted but it is also broken up, the red rays being less refracted than the violet end of the spectrum. This unequal refraction is known as Dispersion. The germs of the double convex and double concave lenses are shown by the two prisms shown back to back and edge to edge, in one of which the parallel rays of light are refracted apart and in the other refracted so as to approach each other.

FIGURE 2. In this figure two parallel rays of light are shown striking a double convex lens and refracted so that the red rays meet at a point further from the lens than the violet and other intermediate rays between these two limits, and thus produce what is known as Chromatic Aberration. The correction of this aberration is shown in the same diagram by the fitting together of a convex lens of crown glass, which is hard and light and less refractive and dispersive, to a concave flint glass, which differs from the crown glass in being softer and denser and more highly refractive and still more highly dispersive. The combination of these two glasses produces a lens of longer focus than the original convex lens, but brings together the rays at the different ends of the spectrum to the same focus. A lens so corrected is called achromatic, but the correction is not perfect for intermediate rays, and a third glass is required if the lens is to bring approximately all the rays of different colors to one focus.

FIGURE 3. This figure illustrates the inability of a double convex lens to bring to the same focus the parallel rays of light which strike near its center and others which strike its edge, those striking nearest to the edge coming to a focus nearer to the lens. This is known as Spherical Aberration and is entirely distinct from chromatic aberration above mentioned.

FIGURE 4. Spherical aberration may be of two opposite kinds, the one which is characteristic, for example, of a Plano-convex or double convex lens being known as positive, and in which case the ray is more refracted the further it is from the center of the lens, and the other being known as negative, in which the nearer to the center a ray is the more it is refracted. This latter condition may be produced by combining two lenses.

FIGURE 5. This figure shows a concave lens added to a double convex, by which means the focus is much lengthened, the chromatic aberration corrected and at the same time the spherical aberration corrected. It may be noted that the tendency is to over correct the spherical aberration in correcting for chromatic aberration. Such a lens as is shown in Figure 5 is known as an Achromatic lens, as before stated, and is the kind of lens to be found on all, even the cheapest, of cameras.

FIGURE 6. For reasons that cannot now be described, it is necessary with a single lens, whether made up of one or more glasses, to use a diaphragm. This may be close in front of the lens or behind it, or at some little distance in front or behind it. While the use of this diaphragm is necessary it nevertheless produces distortion of the image. If the right angled diagram shown in this figure were photographed with such a lens its image would be distorted into the barrel shape if the diaphragm is in front of the lens, or into the hour-glass shape if the diaphragm is behind the lens. It will be noticed that in the barrel distortion it is the cramping of the spaces that lie away from the center which produces the distortion, and in the hour-glass distortion it is the enlarging of the spaces as they recede from the center which produces the distortion. The remedy for this defect is in using two lenses, one in front and the other behind the diaphragm. This arrangement produces the so-called Rectilinear lens.

FIGURE 7. It is supposed in this figure that a diagram is being photographed, made of concentric rings at equal distances from the center with radii from the center. The

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lower part of the figure shows the effect of distortion due to the diaphragm. In one case the lines being crowded in toward the center and in the other being driven out from the center. The upper part of the figure shows the effect of astigmatism. This may be defined to be the inability of a lens to bring together at a sharp focus lines radiating from the center and other lines at right angles to them. An astigmatic lens has this defect towards the margin of the plate, and the effect of racking the lens in or out is to obscure first one set and then the other set of lines.

FIGURE 8. Single lenses have been known as landscape lenses for the reason that the distortion which is inseparable from them is not so material and the resulting image is very brilliant. The comparative lack of brilliancy in the rectilinear lenses is due to reflection and refraction going on between the several surfaces of the lens. Even with a single landscape lens there is a reflection from the inside of the lens to the front surface and back again through the lens to the plate, but the quantity of light so reflected is comparatively small, and a part of it passes out in front of the lens. The dotted line in the diagram shows two rays of light focusing upon the plate, while the zig zag line shows the course of a small part of the ray so reflected. Even in this simple case the full facts are not shown, for there are other reflections inside of the glass, constantly diminishing in quantity of light. It sometimes happens that in a rectilinear lens the lenses are so separated with respect to each other and the intermediate diaphragm that a ghost or flare spot, consisting of an image of the diaphragm is thrown upon the plate, produced by these reflections. These can frequently be removed by a slight change in the distance between the lenses.

FIGURE 9. The rectangle in this figure is intended to represent a photographic plate of the size intended to be used with the lens in question. The smaller circle upon the plate shows how small a part of the plate receives the full illumination from the full opening of a rectilinear lens. Beyond this small space the light begins to be eclipsed by the mounting of the lens and the separation of the front and back elements, as can be readily seen by looking into the back of the camera. By reducing the size of the stop the area of the circle of full illumination is increased until we get to such a circle as is shown in the figure just enclosing the plate. This of course differs with different lenses and might be expected to be produced by some stop in the neighborhood of *f/23*. The outside circle is intended to show the outer limit, beyond which no light could fall upon a plate from any part of the lens.

FIGURE 10. This figure is intended to show a section through a rectilinear lens with two rays of light passing through, and proceeding on their way, having suffered no final deviation from their course. The thickness of the lens or the separation of its elements displaces such rays slightly but does not change their direction. All such rays pass through the optical center of the lens and it is worth noting that the optical center is not constant but varies with the distance of the objects focused upon.

Two other important points are known as the nodal points. They lie on the principal axis of the lens, as does also the optical center, and rays which are in fact to pass through the optical center appear before refraction to be about to pass through the Nodal point of Incidence, and rays that have passed through the optical center and have left the lens have such a direction as to seem to have come from the Nodal point of Emergence. Properly speaking, the focal length of a lens should be measured not from the optical center but from the nodal point of emergence. These two points become interchangeable on reversing the lens.

In addition to the corrections necessary to make a good lens which have been hinted at above, there is to be considered the flatness of field, inasmuch as the sensitive plates are flat and do not present a surface like a section of a hollow globe. It is the tendency to roundness of field which is the cause of the advice to focus at a point midway between the center and the margin of the plate.

With a landscape lens, the distortion diminishes as the stop approaches the lens, but in proportion as the stop approaches the lens it must be made smaller. The farther from the lens the stop is, within certain limits, the wider the opening may be, and consequently the more rapid the lens. With rectilinear lenses the closer the lenses are brought together the more even is the illumination of the plate and the less is the tendency to flare spot and astig-

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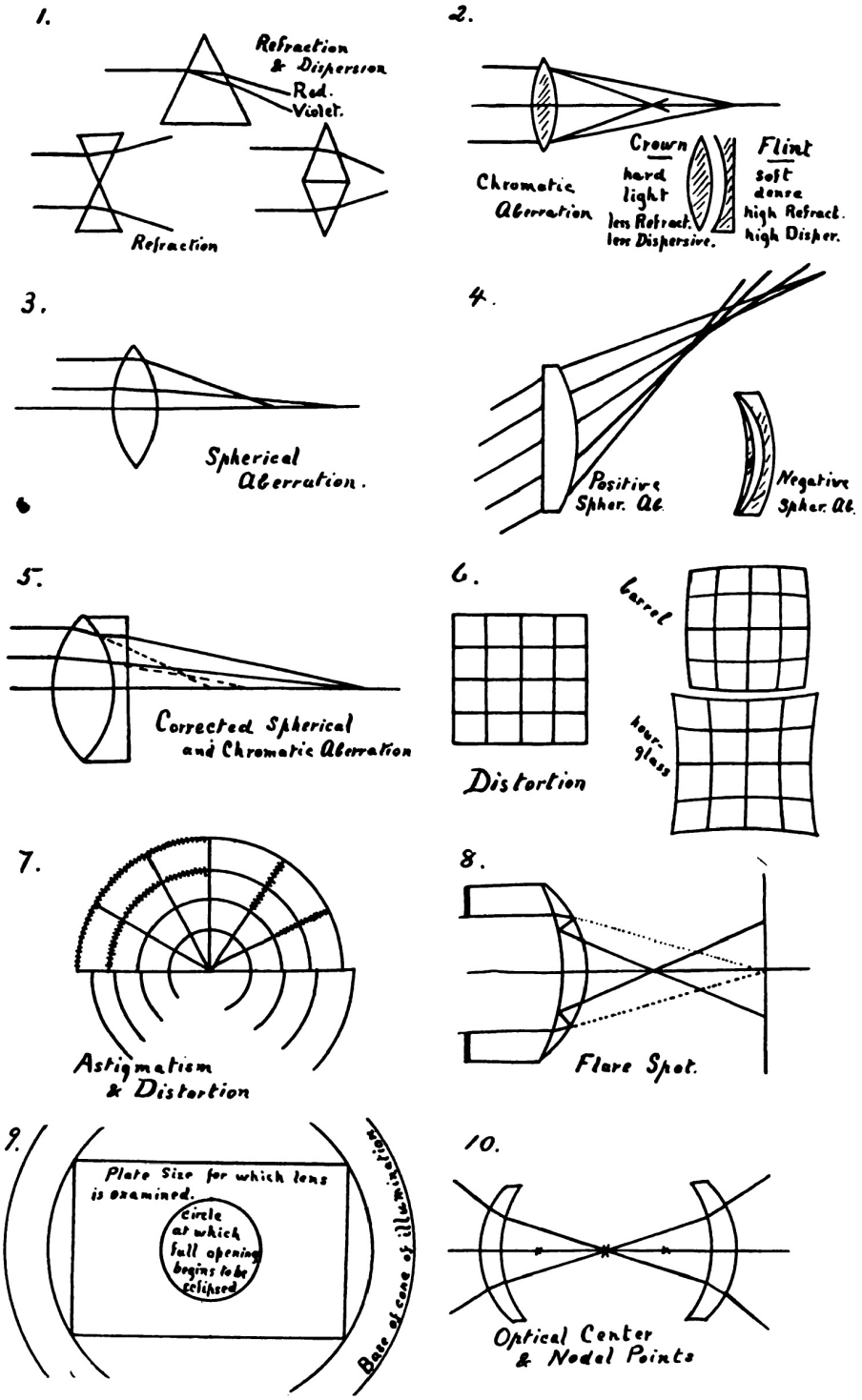

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matism, but on the other hand the field becomes rounder. The farther they are separated the flatter the field becomes and the more pronounced is the astigmatism. With the aid of the comparatively new Jena glass, the makers have been able to bring the lenses very close together and at the same time to produce lenses which are free to a very great degree from astigmatism, flare spot and round field, and which work with very full opening.

In regard to diaphragm openings, the rapidity of the lens increases in proportion to the square of the diameter of the opening, and the custom is to mark the openings so that each larger opening shall require half of the time of exposure that the next smaller required. The depth of focus diminishes with increasing rapidity as the diaphragm is enlarged and also as the distance focused upon is diminished. In this discussion is involved conjugate foci, but these matters cannot now be taken up. There remains still to be considered the color of the glass and imperfections of various sorts in the surfaces and interior of the lens itself. These things belong more to the realm of the testing of lenses, which may form the subject of another talk.

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Metol and Quinol (M. & Q.) Developer.

The inconvenience of having several different kinds of developer on hand, each suited only to its special work, caused me some three years ago to spend some time in experiment to see whether it would not be possible to find one formula which would answer equally well for Bromide paper, Velox, lantern slides, etc.

The formulæ given below are results of suggestions from other members of the Camera Club modified by experiment. They will be found to answer for all the purposes for which developer is needed, and they seem to keep indefinitely.

The only objection which can be raised to them is that the Metol in the solution is poisonous to the fingers of some persons, producing a tingling sensation which is a warning which must not be disregarded. If the fingers are rinsed immediately after being in the developer and not often wet with it, and especially if the developer is used at half strength, very little trouble can come from this source.

Those who have used Metol and Hydroquinone developers separately know that they differ very greatly in their modes of action. They are both quick acting in the sense that development is complete in from three to five minutes, but with metol the development of a plate which has been given a fair exposure begins to show in about five seconds and is complete in about three minutes, the picture being somewhat thin and gathering density only at the end of the period. With hydroquinone, for the first minute there is no sign of the development, then the denser part of the negative comes out and the detail is only apparent about the close of the development, at the end of about three minutes. The objection to using metol alone is its poisonous character and its tendency to thinness. The objection to hydroquinone is its tendency to extreme density and the fact that the first warning that a plate has been over exposed comes too late at the end of a minute development with a sudden rush of fog. By using two parts hydroquinone to one of metol we get an earlier warning of over exposure which enables one to add the necessary Bromide of Potassium to

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control it, before any harm is done. The highlights and shadows come up in good proportion, and sufficient density is given to make a well balanced negative.

The large proportion of hydroquinone approximates the developer to the Paget slow lantern slide formula for giving brown, purple brown, and purple tones.

Sulphite of Soda is in theory a neutral substance, but the commercial sulphite of soda contains a very considerable percentage of alkali. In mixing the developer in quantity it is well to begin by dissolving the sulphite in very warm water. The dry granular sulphite in dissolving chills the water very perceptibly. Next, testing with red litmus paper, drop into the solution small pieces of Citric Acid crystals until the solution appears to be only slightly alkaline. It is better not to exceed the proportion of Citric Acid mentioned in the formula. For further information let me refer the club members to an excellent article by Dr. Andresen on p. 113 of the Photo-Times Almanac of 1895, under the heading "On the Composition of Commercial Sodium Sulphite." The metol dissolves very readily in the warm water and the hydroquinone also after a little shaking. I do not know that hot water would injure either of these, but the sulphite will be found to have reduced the heat to a moderate temperature. I have found a small percentage of bromide satisfactory, although it may not be necessary. The water used might be boiled to drive off the oxygen in it, but I have never taken that trouble. I have kept the developer in two ounce bottles for a year or more at a time without its deteriorating, and it discolors very slowly, even with several weeks' keeping, when the bottles are half empty. Even after it has been combined with the alkaline solution and used upon plates it will keep several days without much discoloring.

For alkaline solution I have used substantially the Camera Club formula, making it up at half the Camera Club formula strength, dissolving the Potassium Carbonate in half of the water, cold, and the Granular Sulphite in the other half of the water, hot, and then mixing the two.

The above developer responds very slowly to the use of Bromide of Potassium as a restrainer. For a pronounced over exposure as much as 50 ccm. of a 25 per cent. solution of Bromide Potassium may be used to 100 ccm. of developer.

The formulæ are as follows:

SOLUTION No 1.—Metol, 2 grammes; Hydroquinone, 4 grammes; Granular Sulphite of Soda, 12 grammes; Citric Acid, say, 0.50 grammes; Bromide of Potassium, 1 gramme, or 30 drops of a 25 per cent. solution; Water to make 500 ccm. The above contains 2.6 grammes of M. and Q. to the 100 ccm. of developer and may be deemed to be double strength.

SOLUTION No. 2.—Potassium Carbonate, 75 grammes; Granular Sulphite of Soda, 50 grammes; Water to make 500 ccm. Of this add 12.5 ccm. to each 100 ccm. of normal strength developer. That is, of the No. 1 solution with an equal amount of water previously added, making 1.3 grammes of M. and Q. to each 100 ccm.

If only a small quantity of the solution is wanted from the dry chemicals, take Water, 250 ccm., Metol, 0.5 gramme or one mustardspoonful; Hydroquinone, 1 gramme, or 2 mustardspoonfuls; Sulphite of Soda, 6 grammes, or 6 mustardspoonfuls; Potassium Carbonate, 5 grammes, or 6 mustardspoonfuls, and a trace of Bromide of Potassium.

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For Bromide papers I use the normal developer diluted to half strength.

For Velox paper at normal strength.

For regular development I seldom use it at double strength. I have found no advantage in using it stronger than 1.3 grammes of M. and Q. to each 100 ccm., and for delicate negatives only 1.3 grammes to each 200 ccm.; that is at half strength.

For tints upon lantern slide plates I use the developer at half strength, that is 1.3 grammes of M. and Q. to each 200 ccm., giving the proportionately longer exposure required by the Paget formula, with 12.5 ccm. of a 25 per cent. solution to each 100 ccm. of weak developer for brown tints, 25 ccm. to each 100 ccm., for purple, brown, 30 to 35 ccm. to each 100 ccm, for purple and red tints.

I have not experimented with the newer developers, being so entirely satisfied with the results obtained from this combination.

CHARLES E. MANIERRE.

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Current Notes.

Print Mounting.—It has recently become quite popular to mount prints on cover paper, or some other thin paper, with a small border about the print of a thin paper of another tint. Frequently there is difficulty in cutting this border of the same width on every side of the print.

The following device may be of service in such cases:

Two pieces of ordinary card mount are cut, for convenience we will say, one 10 cm. square and the other a rectangle with base 10 cm. and altitude 9.50 cm. These two cards are now applied to each other so that they exactly correspond on three edges and there is a difference in the altitude of 0.50 cm. above. They are then attached at the bottom either with some adhesive, or more conveniently with lantern slide binder in small strips. The print should be mounted on the paper for the margin, which should be larger than that required for the final margin. Each border of this is now slipped into the card form with the longest card on the print side and in contact with the edge of the print. When placed on the cutter the lower card will come in contact with the blade of the cutter, and when the adjustment is complete the print is held firmly in place, the card form removed and the border cut. In this way each border will be cut of exactly the same width. Of course cards may be cut of any desired size, and the difference between the two varied to suit any width of margin.

C. W. S.

Detection of Hyposulphite of Soda in Water.—At a recent meeting of the Ghent section of the Belgian Photographic Association, M. Morel de Boucle spoke of the various methods of finding traces of hyposulphite of soda in water. After speaking of various methods, he described in detail the most sensitive ones.

A 5 per cent. solution of nitrate of silver will reveal the presence of hyposulphite in dilution of 1/10,000 or more. A few drops of this reagent are added

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to the water, and if there be lime in the water a white veil will appear, but if hyposulphite is present a brown precipitate forms, which gradually becomes deeper in color.

Iodide of Amidon is also an active reagent, as it will detect 1/150,000 part of hyposulphite. This solution is prepared by boiling a fragment of amidon in 10 c. c. of distilled water then adding 1 grm. of commercial tincture of iodine. A liquid of intense blue color results, which loses its color in the presence of hyposulphite.

Permanganate of potassium is one of the most sensitive reagents, showing the presence of hyposulphite in solution of 1/160,000. The formula recommended is as follows:

Distilled water	1,000 c. c.
Permanganate of potassium	1 gm.
Carbonate of potassium	10 gm.

This solution, which has a beautiful violet tint, becomes brown or green in the presence of hyposulphite.

Dry Process for Fabrics.—A new dye process is the result of the labors of a German experimenter, F. Dommer. He applies a 3 per cent. solution of sodium nitro prusside to silk or other fabric, and dries the material rapidly in a current of hot air. After exposure under the negative in sunlight for a quarter of an hour or so, a greenish blur image is perceptible, which is "developed" by immersing the fabric, after a brief washing, in one or other of the alazarin dyes, such as "Alazarin S X," anthracene brown, or Gambine. A very weak solution (1/10 per cent.), of the dye, made slightly acid with acetic acid, forms the "developer," and is followed, of course, by a hot soap bath and thorough washing in water.—*Amateur Photographer.*

Copying by Phosphorescence.—The application of phosphorescence to photography is not new, and yet the following process may appeal to some as novel and important. Mr. F. Jervis Smith writes in *Nature* as follows:

"In certain libraries there exists a fixed rule that no books may be removed. This being so, all extracts and copies of plates and engravings have to be made in the libraries. Reproduction by the methods of ordinary photography is most inconvenient, since the employment of artificial light is strictly prohibited; also the introduction of a camera and its manipulation in a library are surrounded by many difficulties. These circumstances led me to devise the following method for obtaining copies of plates, engravings, printing and writing. A piece of cardboard is coated with a phosphorescent substance, and, after sufficient exposure to the light of the sun or of an arc lamp, it is placed at the back of the engraving or writing to be copied. On the face of the engraving or writing a dry photographic plate is placed and then the book is closed for a certain time, depending on the nature and thickness of the paper used in the book. I find that the period of time lies between eighteen and sixty minutes. The plate is then withdrawn and stored in a dark box for development. The dry plate is easily manipulated under a cloth which shuts off all light and covers the book during the operation. The results are sufficiently good for most purposes—in the case of some papers the fibrous structure is shown; this very slightly de-

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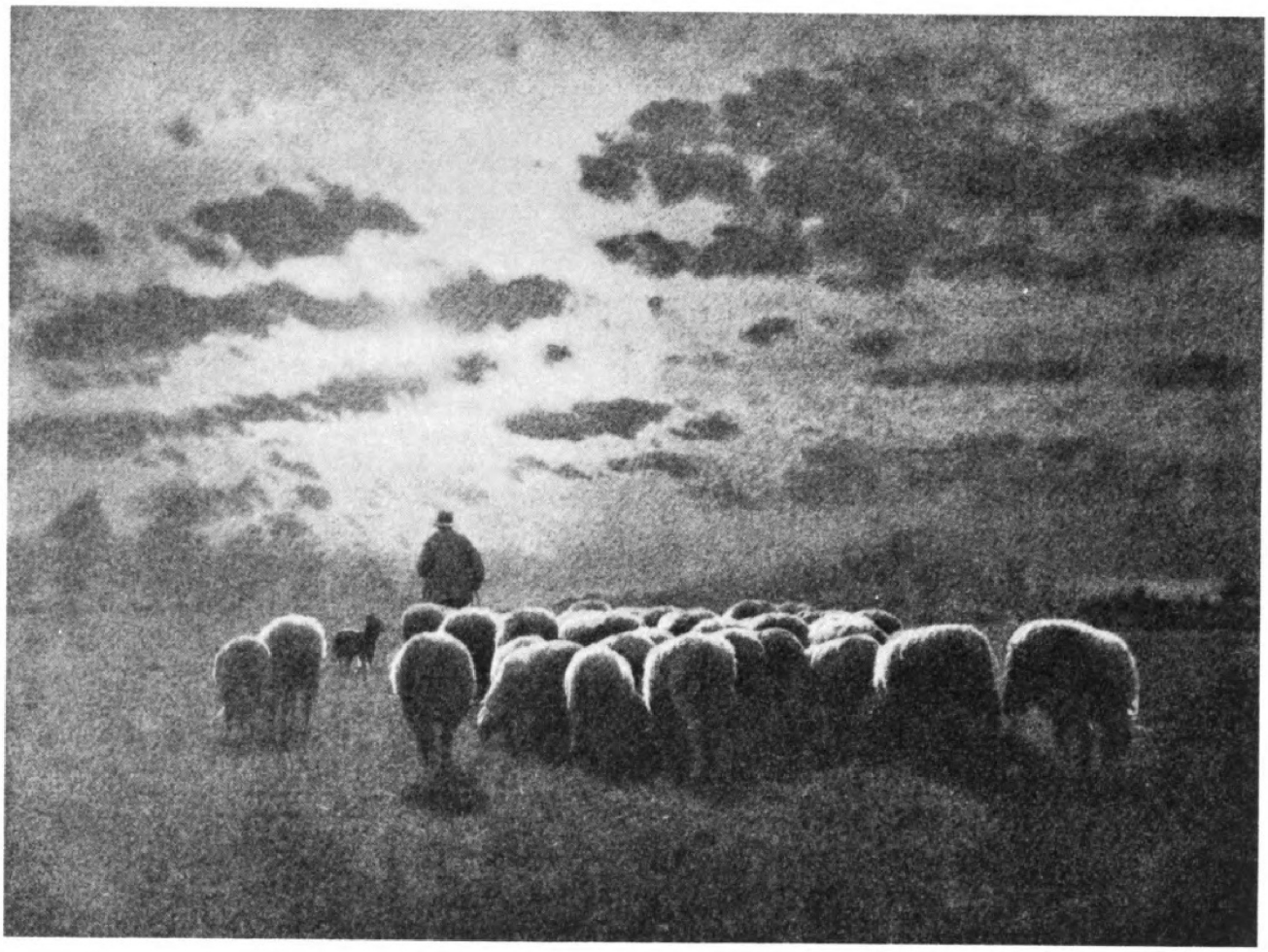

EVENING

By Leonard Missone

(Belgium)

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tracts from the clearness of the copies made by this process. Neither the luminous substance nor the dry plate injure the book in any way, so that the method may be employed in the case of valuable prints and engravings. If films be used instead of plates, a number of copies of different engravings in the same book may be made at the same time."

Brush Development for Velox.—In a recent number of *Photography* is found a recommendation for brush development of velox paper. Instead of glycerine, which "browns" the print, a strong sugar syrup, made by boiling sugar in water, is used. In another note in the same magazine sugar is given the preference over bromide of potassium as a retarder of development for such paper, as it has no effect on the color of the prints if it be not to make the blacks richer. In this instance a small quantity of sugar is dissolved in the developer (about 3 grammes to each 100 c. c.).

New Chromium Printing Process.—Dr. Anderson has added one more to the many printing processes with the salts of chromium.

Photographic paper is immersed for a minute in a solution containing six parts of soft gelatine and from sixteen to twenty parts of ammonium bichromate to one hundred parts of water. It is dried in the dark, and, when dry, exposed under a negative about half the time necessary in the gum process. The unaltered chromate is rapidly removed by washing the print in abundance of water and the last wash water should contain a trace of sulphuric acid (1 part in 1,000). The washed print is then developed in a solution made by dissolving one part of paraphenylene diamine and one to two parts of sodium bisulphate in six hundred parts of water. A dark brown image is obtained. Instead of paraphenylene diamine other substances may be used, such as amidol, pyrogallol, paramidophenol, aniline, dimethylaniline, dimethylparaphenylene, diamine, methyl paramidophenol, triamidophenol, etc., each of them giving a different shade of color.

Gum Ozotype.—Mr. Robert Manly has succeeded in applying the ozotype principle, discovered by his brother, to the gum process. He found that some agent capable of rendering the gum less soluble was necessary, as it does not offer sufficient resistance to the action of water in the process of development. This agent is chrome alum.

Paper is coated with the regular ozotype solution, printed and developed in the regular way and then coated with the pigmenting solution.

For pigmenting make stock solutions.

A. Water	100 c. c.
Sulphate of copper (pure)	20 grammes.
B. Water	100 c. c.
Chrome alum	10 grammes.

These solutions, if well corked, will keep indefinitely.

GUM SOLUTION.

C. Water	100 c. c.
Gum arabic	40 grammes.

To this solution add 12.5 c. c. of A, 2 to 10 c. c. of B, according to the degree of insolubility required, and sufficient pigment to suit the operator. If

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this solution is considered too thick, cold water may be added to produce the desired consistency.

ACETIC SOLUTION.

D.	Water	100 c. c.
	Acetic acid (glacial)	6 c. c.
	Hydroquinone	3 grammes.
	Ferrous sulphate (granular)	1 gramme.

This solution will not keep more than a few days.

To each 100 c. c. of C add 10 c. c. of D and mix well with a brush. Smear the ozotype print and soften with a badger hair brush as in the gum bichromate process and then hang up to dry. When dry the print is developed as an ordinary gum print, with hot or cold water, according to the degree of insolubility of the gum.

Home Made Platinum Paper.—Mr. Klary has recently published a formula for this purpose, in which the platinum, instead of being in the sensitized paper, is in the developer. The paper to be sensitized should be free from animal sizing and should receive a preliminary preparation of a thin solution of arrow root applied with a brush. The sensitizing solution consists of ferric oxalate, 60 gm.; oxalic acid, 6 gm., and lead oxalate, 3 gm., dissolved in water to make 400 c. c., to which is added mercuric chloride, 0.60 gm., dissolved in water 12.5 c. c. This is applied to the paper with a brush having no metal mounting, and the coating should be very uniform. This solution may be diluted with water if necessary. Drying should take place without artificial heat. Print in diffused light, so that the picture is more visible than in ordinary platinum printing. The developing solution consists of potassium oxalate, 100 gm.; potassium phosphate, 50 gm., and water, 500 c. c., to which is added potassium chloro-platinite, 1 gm., dissolved in water, 12.5 c. c. After development the print is fixed in the ordinary muriatic acid bath and washed.

Tinted Mounts.—Instead of using various colored papers for margins in mounting prints, mounts themselves may be tinted by a very simple process, by which any desired tint can be obtained. A mat is cut from any thin paper the size of the desired margin and placed in position on the mount. A solution of water color of the tint required is prepared and this is applied to the mount along the edge of the mat by means of a small pad of cotton. This pad should, however, be simply moist and not wet with the water color. It is very rapidly and gently patted along the edge, and by going over the edge about three times the color will be found to be very evenly laid on. Of course it is only necessary to tint along the edge, as the rest will be covered by the print.

CHAS. W. STEVENS.

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A Library at Last.—Mr. Aspinwall's Gift to the Camera Club, N. Y.

THE Canfield Library, probably the most complete and well appointed photographic library in the country, upon which many photographic enthusiasts have cast longing eyes, and which has been in the market for upwards of two years, has at last found its only logical home, through the public spirited action of Mr. John Aspinwall. The latter for years has been actively engaged in advancing the best interests of photography, and by this act shows timely appreciation of a comprehensive and splendid library by finding it a fitting and permanent home, The Camera Club, New York.

The library contains about one thousand volumes and includes an almost complete collection of all the photographic works published in the English language, many of which are exceedingly rare and consequently invaluable. This library, together with the books already accumulated by the Camera Club during the past five years, comprises a collection of upwards of sixteen hundred volumes, which, we are informed, will be duly and carefully catalogued by Mr. Juan C. Abel, and, thus placed within general and immediate reach of students and readers, must of necessity become the most valuable photographic working library in the country.

Mr. John Aspinwall, it might be added, was recently elected President of The Camera Club.

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Eduard J Steichen's Success in Paris.

MR. EDUARD J. STEICHEN, the young Milwaukeean, whose photographic work has aroused so much comment, favorable and otherwise, both here and abroad, and who, for the past year, has been pursuing his art studies in Paris, is amongst those unfortunates who have had a painting exhibited at the Salon of the Champs de Mars, the more progressive of the two famous Salons annually held in Paris. Considering that this was Mr. Steichen's first attempt in sending to the Salon, as he received immediate recognition, his talent must be out of the ordinary.

Possibly some of our photographic contemporaries, both here and abroad, who have taken such pleasure in ridiculing his photographic work, will allow that Mr. Steichen is at least a "real artist" now that he has been publicly acclaimed as such by a jury of his own confrères.

To his photographic friends his success comes as no surprise, for his talent was recognized by them before he had achieved the above-mentioned distinction. Nevertheless, all join in congratulating him, for his success in painting means much for pictorial photography.

Mr. Steichen, although a painter by profession, is also a firm believer in the use of the camera as a means of artistic expression, a means quite as distinctive as the pen and ink, pastel, stylus, water-color, etc. This at all events was the opinion he expressed to us prior to his departure for Paris twelve months ago.

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From a Subscriber Upon Renewal of Subscription.

"THY face is turned to this our war,
  Its cry and counter cry."

Your subscription has expired,
To renew, put up the dough—
  Thus the legend's writ.
Shall I the pleasures of this war forego?
  I write it largely—nit.

In retrospect—I've learned a jolly lot
  Of the legitimate artistic, the truth in art—
Been gently led to rarefied heights of rot,
  And dropt in the hollows of B. P.'s heart.

Impressionism—what it is and isn't, few
  From photo-prints could tell—
I've caught a plate impression from the "Notes" that's new,
  A negative of "War is hell."

Kindly renew the good thing with but one blemish—the highly calendered paper.*

Faithfully yours,

GEO. H. SEYMOUR.

Bloomfield, N. J., April 4, 1901.

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From Abroad.

The final number of the fourth volume of *Camera Notes* (New York), dated April, 1901, is to hand. It is a most interesting and altogether beautiful number, and contains several remarkable illustrations from that brilliant and versatile artist, Mr. H. Clarence White, who bids fair to eclipse all his American contemporaries. We do not usually or readily accord the term artist to a photographer, but if Clarence White is not an artist in everything he does, then we know of no other term to apply to him. Couple this with the fact (as we are informed) that at the outset of his photographic career his opportunities were of the most meagre kind and it is hard not to then recognize in him the genius which nothing could hold in leash. And here let it be remarked that especial advantages, with ample leisure and excellence or abundance of work, appear more often than not to exist in inverse ratio, and small compassion need be felt for the man that complains he has no time for it. It is precisely those who have no time who have become, more often than not, our best and most successful photographers. We are all apt to think what fine things we would do if only we had such an one's leisure or opportunities, but it is more than probable that we shouldn't do anything of the kind. The very fact of having to overcome difficulties stimulates endeavour, makes us more proud of success, and justly so, and thus creates higher aspiration; whilst if we have in us the stuff from which big things are made, be sure it will find a way out, which is but another way of expressing "Where there's a will there's a way." (*Amateur Photographer, March 29, 1901, London.*)

* Mr. Seymour voices our own sentiments in condemning calendered paper. Still, halftone illustrations in the text compel the use of it. Until we are in a position to replace these by photogravures, the calendered paper will be indispensable.—EDITOR.

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Robert S. Redfield and the Photographic Society of Philadelphia.

PICTORIAL photography owes a large debt to Robert S. Redfield. His refusal to be again a candidate for the presidency of the Photographic Society of Philadelphia and his consequent retirement from that office at the end of his official term, in April, last, brought to a close one of the most fruitful, progressive and dignified administrations recorded in the annals of that society, which is the oldest separate photographic organization in the country.

Mr. Redfield is now in his fifty-second year, having been born in New York City in 1849. When twelve years of age his family removed to Philadelphia, which they made their home, and there the subject of this sketch completed his education, especially distinguishing himself at the Philadelphia Central High School in physics and chemistry, thus reviving the mental characteristics of his family, which for several generations had shown a love for and had won honorable distinction in the world of science. In 1866, when seventeen years of age, he first became interested in photography—then in its early youth, when the operator had to prepare his own plates and use instruments of the crudest and clumsiest character. In his early photographic studies he received some help and coaching from Mr. Collman Sellers and Mr. Hemphill, a professional photographer. Compelled to neglect for a while his photographic studies, he returned to them with increased ardor in 1880, just about the time when the first gelatine dry plates were being manufactured for general use, and was among the first in the country regularly to resort to them.

Having joined the Photographic Society of Philadelphia in 1881 he at once became one of its most active members,* and in 1883 was elected secretary of the society, which position he continued to fill with exceptional ability for the period of eleven years—finding time to attend not only to the ever increasing and very exacting duties of this office, but also to render active service on several of the society's most important committees and to help establish and perpetuate the Journal of the P. S. of P., first published in January, 1893—on which he has served as an editor for eight years. Finding that his personal affairs would not permit of his continuing to devote such time to his secretarial duties as in his opinion they required, he retired from that office in 1894, declining to permit himself to be named for re-election to the place, to the great regret of the society, whose appreciation of his splendid services is attested in the pages of the *Journal* of the society for April, 1894.

He was thereupon elected one of the vice-presidents of the society, which office he held for four years, when he became president of the organization in 1898, which position he continued to hold till April, 1901, when he retired from office, after having declined the renomination tendered him by the society.

Independently of its scientific interests photography had one special attraction for Mr. Redfield because of its pictorial possibilities. There was a fine col-

* In speaking of Mr. Redfield's active connection with the P. S. of P. and what he has accomplished for it, it is interesting to note that the founder of the and first president of the society was Constant Guellon, Mr. Redfield's uncle.

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lection of paintings in the possession of his family, and from the beginning he had a strong love for pictorial work. His taste in such matters, so far as his own work is concerned, runs mainly to the landscape, and he has won for himself an enviable place in the foremost ranks of American landscape photographers, and been awarded many mentions and honors for the pictorial merit of his work.*

From the time he became connected with the management of the first public exhibition of the P. S. of P., held in 1886, in the galleries of the Pennsylvania Academy of Fine Arts, Mr. Redfield has been intimately associated with the exhibition movement in this country, playing a leading part in the organization and management of the old joint exhibitions and finally in the establishment and ultimate success of the annual Salon at Philadelphia, which, thanks to the straightforward and wise policy pursued by himself and his associates, came in three years to be looked on as one of the most important pictorial photographic exhibitions in the whole photographic world. Had Mr. Redfield been less firm in the conduct of the direct and uncompromising policy followed by the committee; had he not been absolutely honest and sincere and exceptionally unselfish,

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* In appending this list of Mr. Redfield's various honors and awards it should be said that he has never been a medal-hunter in any sense of the word. On the contrary, he has made it a principle to show only in exhibitions designed purely for the advancement of pictorial photographic interests.

Awards.

1885—Boston Society of Amateur Photography—First Prize for Landscapes.
1886—Photo. Society of Philadelphia—Diploma for Landscapes.
1887—Joint Exhibition—New York—Diplomas for Prints and Lantern Slides.
1889—Joint Exhibition—Philadelphia—Diploma.
1889—Cardiff (Wales), Am. Photo. Society—Silver Medal—First Prize for Figure Pictures.
1889—Photographic Society of India—Silver Medal—Figure Compositions.
1889—Photographic Society of Philadelphia—Members' Exhibition 1st and 3d "Honor Pictures."
1890—Worcestershire (England), Camera Club—Silver Medal—First Prize, Genre Pictures. Bronze Medal—Second Prize, Instantaneous Pictures.
1890—Newcastle on Tyne, etc., Photo Ass'n—Extra Silver Medal—Genre Pictures. Silver Medal—First Prize, Lantern Slides.
1890—Photo. Society of Philadelphia—Members' Exhibition—2d Honor Picture.
1891—Stockton (England), Photo. Society—Bronze Medal (only "open" award offered).
1891—Liverpool Amateur Photo. Ass'n—Silver Medal.
1891—Joint Exhibition—New York—Silver Medal.
1892—Photo. Society of Philadelphia—Members' Exhibition—2d Honor Picture.
1893—Joint Exhibition—Philadelphia—Silver Medal.
1893—Photo. Society of Philadelphia—Bronze Medal—2d Honor Picture.
1894—Paris—"Commemorative Plaque."
1894—Japan—Photographic Society of—Diploma (awarded by Japanese Artists).
1898—Brussels—Salon of Belgian Ass'n of Photography—"Commemorative Plaque."
1898—Paris—Photographic Salon—Commemorative Plaque.
1898—Philadelphia Photographic Salon—3 pictures accepted.
1899—Philadelphia Photographic Salon—2 pictures accepted.
1900—Chicago Photographic Salon—1 picture accepted.
1900—London Photographic Salon—1 picture accepted.
1900—Philadelphia Photographic Salon—2 pictures accepted.

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and had he not withal been the thorough gentleman that he is—knowing how to meet and turn aside the gross attacks that were made upon him personally, the Philadelphia Society would not to-day stand in the enviable position that it does among the representative photographic organizations of the world, especially honored for having helped very materially to make the world at large look with some degree of respect upon the claims of photography as a legitimate medium of artistic expression. Many of his friends and associates were incensed because their work had been turned down at these salons—he himself had had more than one favorite print rejected—an experience that is never particularly soothing to one's feelings, and there were the floods of unbridled public abuse, the vindictive private personal attacks—and all this could have been changed, friends and acquaintances pacified, his own work all accepted and hung without question, and the flood-gates of abuse closed by making the compromise of appointing a complaisant jury—but holding the convictions that he does that would have been dishonest—and the possibility of that is not in him. The photographic world, and especially that portion of it particularly interested in artistic pictorial photography, owe him their unstinted thanks for what he has done for the cause in which they are interested and for the lesson he has taught them; and it is sincerely to be hoped that all those having anything whatever to do with the interests and progress of pictorial photographic exhibitions, and especially those to whom the future management of the Salon has fallen, will profit by that lesson —otherwise they will bring shame and contempt upon themselves and their society and pillory themselves at home and abroad as the sacrificers and wreckers of a splendid and well established undertaking and the betrayers of an important trust, which having been established by unselfish labor for the reputation of the society, should be preserved and advanced for the sake of honor and proper organization pride. It is far from an easy task to have to follow a man of Mr. Redfield's character, ability and record in any office, especially in one so constantly exposed to public scrutiny as that of President of the Photographic Society of Philadelphia, which, through Mr. Redfield's efforts, has become a position of national importance in photographic matters. Contrasts are drawn and comparisons made, and every action is viewed with minute scrutiny, and if unfortunately any of the prestige already won be sacrificed, the person or persons responsible are certain to gain the ill will of all directly and indirectly concerned and to establish an unenviable record that it will be very hard to expunge, but fortunately where a path has been so well blazed it is not easy to go astray while awake.

It is a keen pleasure to bear testimony to the sterling worth of a man like Robert S. Redfield, even though at the risk of offending his well-known modesty concerning himself and all that he has done and undertaken, and it is sincerely to be hoped that the Philadelphia Society will always be fortunate enough to have so worthy, upright, and representative a gentleman to represent her officially as the one who has just retired from office.

JOSEPH T. KEILEY.

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Exhibition of Prints by Members of the Photographic Society of Philadelphia.

(Exhibited at the Camera Club, N. Y., April 10—May 6, 1901.)

This exhibition was the last of a series designed to show the character of the pictorial work done by certain of the leading photographic clubs of the country. It made an interesting composite picture of just what the club stands for as a body in the pictorial line, for it is fair to assume the work was selected so as to present the club at its best and to be thoroughly representative. The collection is made up of the work of thirty-eight members of the Philadelphia society, twenty-five of whom have exhibited in one of the three Philadelphia Salons and some in all, and covers a broad range of subjects.

With some few exceptions the individual work is above the average, and in certain instances of an exceptionally high order, while the general average is very much in advance of any of the other exhibitions of the series. The beneficial influence of the Philadelphia Salons upon the individual workers of the society is shown in almost every instance; and to those who have been for any time familiar with their work its effect is very marked. Their natural ability has been benefited and invigorated by intimate association with and study of the carefully selected pictures of the Salons, and a serious and direct purpose given to their own efforts. This is particularly noticeable in the work of those who exhibited in more than one of the three Salons. A more intimate acquaintance with the laws of composition and tonality is shown and a more direct and intelligent pictorial purpose apparent. The hap-hazard, done-by-chance work that is so largely in evidence in the majority of club exhibitions and which is discoverable at a glance even to those who are but indifferently familiar with the principles of art, and which at once betrays the tasteless ignorance of the makers of the prints, is almost entirely absent from this collection.

There are, of course, exceptions to this rule, the most marked of which, probably because the ambitious character of the attempt has rendered it especially conspicuous, is a set of five prints by S. H. Chapman designed to illustrate the parable of the sower. There is nothing hap-hazard about this picture, however, except the model, costume, landscape and tonality. Everything is prearranged and deliberate even to the scattering of the seed among the thorns and by the wayside, which, according to the parable, was the result of chance and accident rather than of purpose and intent. In several of the prints the hand of the sower looks like the deformed and handless stump of an arm, owing to its movement during the operation of exposing the plate, while in one of the prints the face, on account of movement, had to be retouched, and this has been done in so singular a manner as to turn our thought upon other scriptural characters—those unfortunates who had to give warning of their approach by crying out "Unclean!" "Unclean!" The impression left by this and the hand-stumps is almost revolting. What the *Edinburg Review* many years ago said of a certain American writer might be said of the maker of this series: "His observation is *clinical* rather than pictorial, and his figures, though life-like, scarcely seem to be alive." While it may be said that the application of the parable is universal and that it is permissible to use to illustrate it a western landscape and a model dressed somewhat like an American tramp, such a conception of the subject though daring, is not in character with the times and circumstances of the theme, and certainly not artistic. The attempt is assuredly an ambitious one and challenges our admiration as it deserved a better result; but as one looks at this really fine collection and notes how this series of prints force themselves into conspicuous prominence—the thought that in this connection is uppermost is of the tares that were sowed among the wheat. The really poor or mediocre prints in the collection were few in number and very unobtrusive and inconspicuous. Especially remarkable for their strength were C. Yarnall Abbott's study for "Nepenthe," Prescott Adamson's "Midst Steam and Smoke," reproduced elsewhere in this number of CAMERA NOTES, and Dr. Sharp's "Citadel at Würzburg." While Mr. Abbott's picture is not entirely satisfying and perhaps just a trifle theatrical, it is splendid effort, forceful and impressive. Mr. Abbott is clearly not standing still. He has gone about his photographic

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work in the way nearly all of our best workers have already resorted to, and that it would be well for others who wish to do good work to follow. He has set about seriously studying the practical side of art work—drawing, etc.—and has already taken a prize at the sketch class for a drawing of distinct merit. Mr. Abbott could demonstrate in no more forceful way the seriousness of his purpose and if he continues in this course he is almost certain to win splendid success. Among the landscapes shown that of Robert S. Redfield and John G. Bullock showed the finest feeling, while especially noticeable for its fine tonality and quiet refinement was the work of Eva L. Watson, Mathilde Weil, Edmund Stirling, Olive M. Potts, George D. Firmin, J. M. Elliott, Virginia G. Sharpe, Mary M. Vaux and indeed nearly all of the others. As a study of types S. H. Chapman's "Old Cronies, Capri," possessed some rather fine points though false in tonality and poor in composition. Technically there was no better work shown than that of George and William S. Vaux, Jr., while the most finished picture of the collection, all things considered, is Henry Troth's "In the Fold," one of the best things and biggest that Mr. Troth has ever done in the pictorial line.

It rarely happens that so much really satisfying work is to be found in any such collection, and the Philadelphia society has every reason to be proud of its success. The following is a list of those exhibiting prints: C. Yarnall Abbott; Prescott Adamson; Henry P. Baily; John G. Bullock; Essie Collins; S. Hudson Chapman; George Donchower; J. M. Elliott; George D. Firmin; Charles E. Frick; F. Wm. Geisse; L. H. Gilbert; Conrad Frederic Haeseler; W. H. Ingram; Wm. N. Jennings; J. Whitau Nicholson; George W. Norris, M. D.; Herbert A. North; Ryland W. Phillips; Olive M. Potts; Robert S. Redfield; H. Parker Rolfe; Mary T. S. Shaffer; Benjamin Sharp, M. D.; Virginia G. Sharp; Wm. G. S. Kress; Edmund Stirling; J. Stogdell Stokes; Walter P. Stokes; F. P. Streeper; Henry Troth; George and Wm. S. Vaux, Jr.; Mary M. Vaux; Frederick J. Von Rapp; Eva Lawrence Watson; Mathilde Weil; C. T. Wernwag.

JOSEPH T. KEILEY.

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The Element of Chance.

MUCH that is absurd has been written of the "chance" picture, its value and possibilities. Properly so called there is no such thing. A picture never comes into being by mere chance, but is the result of one or all of three causes—conscious or unconscious inspiration, taste and ability to shape it into being. A finished work of art is the result of all three—a finished picture of the latter two, while a mere pictorial composition may spring from the last alone.

Inspiration cannot be acquired, but taste and facility can, and without them inspiration is of little use, as only crude expression can be given to it. This is a lesson that all photographers who aspire to do pictorial work must learn. The Philadelphia Society seems to have grasped its significance and to be profiting by the lesson. Let other societies follow in its footsteps; and while the loquacious talk superficially of art and liberality and broadness in art, let the earnest bend their efforts towards properly fitting themselves by necessary study for the task they undertake. Do not forget, in the confusion of idle debate about the *narrowness* of a "cult" or the broadness of those who do not belong to it, that the road to any success is always narrow and that there is no royal road to art any more than to learning.

Inspiration may be boundless, but technique has its rules and its limitations, and until technical ability is correctly acquired the expression of an inspiration, however great, must of necessity be crude.

JOSEPH T. KEILEY.

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Exhibition Notes.

The London Salon.

THE exhibition season, although some time off, is fast approaching, and many photographers are preparing pictures for it. We have received entry blanks and particulars for the London Salon, which exhibition must still be regarded as the leading international photographic display of the world.

Now that American is recognized the world over as a decided factor in pictorial photography, it behooves every worker interested in its progress to support, both by work as well as by words, an exhibition like the London Salon.

The following American members of the Linked Ring will furnish intending exhibitors full particulars and entry blanks on application.* To facilitate the shipment of these pictures in proper time and in order to prevent possible loss or miscarriage of small packages, it is proposed to send American work in one large case. Those desiring to take advantage of this arrangement will please have their frames delivered (express prepaid to New York) to Mr. Alfred Stieglitz, care of CAMERA NOTES, 3 West Twenty-ninth street, New York city, not later than July 27th, 1901.

The expense of shipping to London and return will be divided pro rata among those thus sending their frames. These will be duly informed as to the amount of their indebtedness by the forwarding agent, George F. Of, 4 Clinton Place, New York.

Philadelphia Salon.

IN consideration of the fact that nothing official has reached us concerning the Philadelphia, it is impossible to reply to the many inquiries addressed us as to the time and conditions of this exhibition. It is to be presumed, however, that if an exhibition has been determined upon for this year, due and timely notice will be given as has heretofore been the custom.

It is impossible for us, at this time, to predict whether the high standard progressively established by the three previous Salons will be maintained. In view of the great and unselfish labor that has been expended, and the splendid fruits which have already been borne, we earnestly hope that the ground already gained will not be sacrificed through any misguided consideration for those who are not sincerely interested in pictorial photography.

Foreign Honors Won by Americans.

AT the International Photographic Exhibition held at Calcutta during the month of January, the Americans who exhibited were successful in carrying off some of the highest honors. Mr. Dudley Hoyt, of Rochester, received a gold medal for the same print which secured him the "Royal" several years ago in London. Mr. Eickemeyer's "Vesper Bell," well known to our readers, was also honored with a gold medal in a different class. Mr. Alfred Stieglitz received two silver medals, one as a second prize in the "Portrait Class," and the other as first prize for lantern slides. Honorable mentions were given to John E. Dumont, Henry Troth, R. Eickemeyer, and Alfred Stieglitz for various pictures.

* Clarence H. White, Newark, Ohio; Joseph T. Keiley, care of The Camera Club, 3 West Twenty-ninth street, New York City; and Alfred Stieglitz, care of Camera Notes, 3 West Twenty-ninth street, New York City.

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"Camera Notes" at a Premium.

AT a recent auction, several sets of CAMERA NOTES were sold. The prices realized proved that the value of the copies is not depreciating. Volume I., originally costing one dollar only four years ago, brought twelve dollars. Single numbers brought as high as three and one-half dollars. Several sets have recently been sold privately for upwards of forty dollars, a set consisting of the four volumes complete in immaculate condition, which originally cost eight dollars and fifty cents.

The two portfolios *"American Pictorial Photography,"* Series I. and Series II., are also commanding premiums, readily selling for upwards of ten dollars each. The pictures in one sold singly at auction for seventeen dollars.

Notes for Progressive Photographers.

Nicholson's Adjustable Lens Shade is a small pocket attachment to shade the lens from the sun and direct rays of reflected light. It is an invaluable and inexpensive little instrument, handy and practicable, and no photographer can afford to be without one or more of these shades. The price is reasonable, the smallest size for hand camera lenses costing only 50 cents—and the larger sizes proportionately higher. This instrument is manufactured by the Jackson Lens Shade Co., Jackson, Mich.

Oxy-Vellum is the name of a new paper recently put on the market. It is a beautiful product, easily manipulated, the manipulations being similar to those of the platinotype process. This product, although more expensive than any other paper on the market, ought to have a ready sale amongst those photographers who are striving for beauty in the finished print, regardless of cost. The experiments made by us with the paper have been more than satisfactory, and have proven to us that with it the pictorial worker has one more process at his command of more than ordinary merit. The support of the image is a substance similar to parchment or vellum. E. & H. T. Anthony are the sole agents for the paper.

Commercial Gum-bichromate paper in four colors has been manufactured for some time by Messrs Hoechheimer, in Munich, Germany, and according to reports from reliable sources has met with considerable favor on the other side. The paper is sold in sheets or cut, similar to carbon tissue, and sensitized at will. It will keep indefinitely in the unsensitized condition, if stored in a dry place.

The sensitizing solution consists of the usual five per cent. bichromate of potassium solution to which one per cent. of pure glycerine is added. The other operations are similar to those used for the home-manufactured "gum" paper—all of which are extremely simple.

Messrs. Gennert, 24 East Thirteenth street, of New York City, have recently taken the sole agency in the United States for this paper, and the demand for the same ought to be immediate, as the gum-bichromate process is beyond doubt the most fascinating of all the printing processes within the reach of the pictorial photographer. We are at present experimenting with the paper ourselves, and the few results obtained therewith are more than encouraging. For further particulars either address us or write to the Messrs. Gennert.

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Officers, Trustees and Committees

of the

Camera Club,

N. Y.

1901-1902.

President . . .	John Aspinwall.
Vice-President . .	J. Edgar Bull.
Secretary . . .	Daniel J. Dowdney.
Treasurer . .	William E. Wilmerding.

TRUSTEES.

(also includes above officers.)

Louis B. Schram,
John Beeby,
Robert J. Devlin,
Harry B. Reid,
Henry H. Man,
Robert L. Bracklow.

COMMITTEES.

HOUSE.

H. B. Reid, Chairman.
D. J. Dowdney.

MEETINGS.

Alfred Stieglitz, Chairman.
J. C. Abel,
F. M. Hale,
C. A. Darling.

PRINTS.

Jos. T. Keiley, Chairman.
E. Lee Ferguson,
J. Ridgway Moore.

LANTERN SLIDES.

A. L. Simpson, Chairman.
C. A. Darling,
C. D. Roy,
J. J. O'Donohue.

CLUB PUBLICATION.

H. H. Man, Chairman.
J. E. Bull,
L. B. Schram.

SCIENTIFIC RESEARCH.

R. J. Devlin, Chairman.
C E. Manierre.

AUDITING.

L. B. Schram, Chairman.
C. C. Roumage,
H. H. Man.

ADMISSIONS.

Francis C. Elgar, Chairman.
F. N. Waterman,
Martin Degenhardt.

Librarian, J. C. Abel.

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THE CAMERA CLUB DEPARTMENT

EDITED BY HENRY H. MAN, J. EDGAR BULL, AND LOUIS B. SCHRAM, COMMITTEE REPRESENTING THE BOARD OF TRUSTEES

Proceedings and Club Notes.

Meeting of February 12th, 1901.

The regular monthly meeting of the Camera Club was held on February 12, 1901. Forty-three members attended.

After discussion as to the method of selection of a Nominating Committee, it was decided to select such committee in the same method that had been pursued in previous years, viz., the Chair appointed a retiring committee of three members consisting of Messrs. J. C. Vail, Edward Heim and R. T. H. Halsey, who presented the names of fifteen members, from whom the following committee of five selected by lot acted as the Nominating Committee for this year, viz., Alfred P. Schoen, Joseph J. O'Donohue, F. Lewis Graefe, A. Walpole Craigie and Harry Coutant.

After the close of business Mr. Charles E. Manierre, a member of the Committee on Scientific Research, read a paper on the subject of "Photographic Lenses," which will be found elsewhere in this number.

Meeting of March 12th, 1901.

At the regular monthly meeting of the Camera Club, held at the Club rooms on March 12, 1901, the President, Mr. W. D. Murphy in the chair, about fifty members attended.

The only business other than routine matters was the consideration of the report of the Board of Trustees.

The Board reported in substance that they had accepted a proposition made by Mr. Alfred Stieglitz to continue the publication of CAMERA NOTES as Editor and Manager, with the aid of such members of the Club as he might select, upon terms satisfactory to the Board.

A member asked whether the terms were to be communicated to the Club, disclaiming, however, any intention to call for said terms.

In response the President directed the proposition of Mr. Stieglitz and the action of the Board thereupon to be read from the minutes of the Board meeting. This meeting was held on the evening of February 25, 1901, and the officers and trustees present were: Mr. Schram, in the chair; Messrs. Reid, Wilmerding, Aspinwall, Bull and Man.

The proposition involved, among other things which are not of general interest, the abrogation of the somewhat indefinite arrangement previously existing for the publication of the club organ, and the substitution of a definite contract running for at least one year from April 1, 1901, and to continue in force from year to year thereafter, unless abrogated by notice of one party to the other.

Mr. Stieglitz takes the title of Editor and Manager instead of that of Chairman of the Publication Committee. The position carries no compensation or profit, Mr. Stieglitz serving gratuitously.

The only change provided for in the policy of the magazine is that hereafter there will be separate departments for the matter for which the Editor and his staff take the responsibility (which will include all general discussion of photographic and artistic topics) and for matter more particularly relating to the affairs of the Camera Club, including reports of meetings and criticisms, if any, of exhibitions of prints upon the Club room walls, whether lent by members or others. The exhibitions will not be criticised in the general department of the magazine, unless upon request of the Board of Trustees.

The financial plan includes the rendition of periodical reports to the Board of Trustees and payment by the Club at a stipulated rate for copies of the publication distributed to the members.

After the reading from the minutes, Mr. Dayton moved that a printed copy be mailed to each member, with notice of a special meeting to consider the subject. The motion was tabled.

The lecturer for the evening not having arrived, the President suggested that, while the Club were waiting for him the time might be occupied in such manner as the meeting desired. A further discussion followed upon the general topic of the policy of the Club with reference to its organ, but, as no motion was entertained by the chair, no action was taken.

Mr. Arthur Hewitt, of the Orange Camera Club, the lecturer for the evening, having arrived during the discussion, proceeded upon its close to deliver his address upon the topic of "Pictorial Photography and Matters Coincident." If there is any topic coincident with Pictorial Photography which was not touched and adorned by the eloquent gentleman, it has escaped the attention of the writer.

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The speaker began with a plea for liberty of speech and an intimation, which was afterward fully justified by his remarks, that he would express his views with candor and without reservation. He proceeded to a discussion of the general principles of artistic photography and a reprobation of such imitative, faked, or otherwise abortive and debauched productions as constituted, in the orator's happy phrase, "the debortion of art."

Passing from general principles, he turned to their particular application and did not hesitate to make frank comment upon the failings and merits of his friends and his worst enemy. There would have been some economy of time had he abstained from calling upon Mr. Stieglitz to explain and justify the latter's course in declining to accept certain prints for exhibition at Glasgow.

When Mr. Hewitt's remarks had been completed, Mr. Keiley moved a vote of thanks and the motion was unanimously carried.

The President, in conveying to the orator an official intimation that the vote had been passed, made a brief comparison between the orator and a celebrated ex-Governor of South Carolina, highly favorable to Mr. Hewitt's superior merit.

Mr. Hewitt thereupon expressed his pleasure in accepting so flattering a testimonial, and stated in substance that he was at peace with all photographers and photographic critics except Mr. Keiley, toward whom his sentiments appeared to be tinctured with disapprobation, caused, it is believed, by the erroneous supposition that Mr. Keiley had been a member of a certain jury to select prints for exhibition.

Annual Meeting April 9th, 1901.

The Annual Meeting of the Camera Club for the election of officers and the transactions of other business was held at the club rooms on the 9th day of April, 1901, Mr. W. D. Murphy, the president, in the chair. Sixty-nine members attended.

The chair appointed Messrs. Heim and Scott, tellers, and the election proceeded by ballot without interrupting the transaction of other business.

The President presented his report as follows:

Report of the President.

At the close of another tranquil year, tranquil, but not enough so to produce an impression of absolute monotony, the Camera Club convenes in annual meeting assembled to receive the report of its stewards and to confide its future to a new administration.

For the first time in four years we have to chronicle a retrograde movement, both in membership and in funds; the report of the Secretary showing a net loss of eleven members in the total footing of the roll, while the Treasurer reports a slight decrease in the cash surplus with which we began the fiscal year. This, however, does not indicate any falling off in revenue of the club, as it appears that the total cash receipts of this year are $108.68 in excess of those of the preceding year, the cut in the surplus reserve being due to the liberal policy adopted by the Trustees in authorizing the expenditure of $96.75 more than our actual income. The unusually large expense account is chiefly occasioned by two items, the one chargeable to the costly experiment of the curatorship and the other to the refitting of rooms and apparatus.

Perhaps the most convincing way to demonstrate the prosperity of the club will be to draw a brief comparison between the present conditions and those existing in April, 1897, when the present incumbent of the presidency had the honor of being called to the chair.

Then the club was located in the old rooms in Thirty-eighth street, where the limited accommodations seemed a serious bar to material advancement.

Then the total membership was 254; now it numbers 333.

Then the cash in the treasury amounted to $230.90; now it is $2,410.74, with no outstanding claims against the club.

It is also pleasant to note that our working committees are now in a high state of efficiency, although during the year an epidemic of resignations from various quarters

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suddenly developed, but the Trustees were fortunate in finding the right men to fill the gaps and the club has obviously suffered no detriment.

The excellent work done by the several committees is deserving of more specific commendation than is possible in this limited summary of the events of the year, but even here especial mention must be made of the thanks extended by the Board to our genial and cultured critic of lantern slides, Mr. J. Wells Champney, whose graceful eloquence has been the feature of our weekly "Test Nights."

The annual events of the club, including the members' exhibition of prints, the smoker, the auction of photographic apparatus and the fourth dinner were each and all successfully accomplished in due season, under the auspices of the appropriate committees, and arrangements have been perfected for the second annual exhibition of fake pictures and auction of prints to be held during the ensuing month.

The report of the Trustees in regard to CAMERA NOTES, presented at the last club meeting, is too recent to require repetition at this time, but it may not be out of place to say that an arrangement has been made for the continued publication of the club organ upon a basis satisfactory to the quorum of the Board present at the meeting held on the 25th of February. This agreement provides for the dissolution of the Publication Committee and for the appointment of Mr. Alfred Stieglitz as editor, with full power to manage the art department of the magazine and to control its finances, subject to quarterly reports to the Trustees; and it further provides for the establishment of a club department under the direct supervision of the Board of Trustees.

Since our last annual meeting we have been called upon to sadly record the death of four of our members—Prof. W. K. Burton, Mr. Arthur Scott, Mr. John V. Van Woert and Mr. Clinton Ogilvie. To-night it is appropriate that we should reverently recall to memory the traits of character that made these departed ones dear to their many friends.

In conclusion, permit your president to assume a benign and fatherly attitude, in order to more effectively say that if during the year some pyrotechnical differences of opinion have occurred within our family circle, the friction of the factions may well be ignored to-night when we meet to celebrate the birthday of our club, and to profit by the lessons of the past.

May we each and all take heed of the apt suggestion that flows so convincingly from the pen of Emerson:

"Life is too short to waste
In critic peep or cynic bark,
Quarrel or reprimand:
'Twill soon be dark;
Up! mind thine own aim, and
God speed the mark!"

The Secretary presented a report as follows:

Secretary's Report.

MEMBERSHIP.

	1900 Apr. 1	Resigned	Drop'd.	Expelled.	Died.	Trans from Non-Res.	Trans. to Active	Trans. to Non-Res.	Trans. from Active	Elected and Qualified.	March 31, 1901	Loss
Active members.....	215	22	7	1	3	10	..	5	..	27	214	1
Non-resident members.	92	17	2	..	...	..	10	..	5	15	83	9
Life members.....	20	..	..	..	..	..	..	..	..	..	20	..
Honorary members....	17		..	..	1	..	..	..	..	..	6	1
Total members.....	344	39	9	1	4	10	10	5	5	42	333	11
Net loss,.....	...	..	..	..	..	..	..	..	..	..	...	11

Total membership, March 31st, 1901, three hundred and thirty-three.

There were held ten regular and eight special meetings of the Board of Trustees, one special and ten regular Club meetings.

HARRY B. REID, *Secretary.*

April 1, 1901.

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Treasurer's Report for the Year Ending March 31, 1901.

Receipts.	1900-1901	1899-1900	Disbursements	1900-1901	1899-1900
Balance April 1st	$2,507.49	$1,335.06	Camera Notes	$300.00	$300.00
Members' Dues	4,990.04	4.819.84	Services	608.00	477.00
Locker Rents	1,049.95	979.05	Rent and Chute, 8th Floor	3,026.00	3,017.00
Entrance Fees	375.00	765.00	Stationery and Printing	272.70	338.42
Studio	266.00	335.00	Studio	150.00	154.75
Library	43.00	.....	Library	192.57	158.22
Telephone	60.15	59.75	Telephone	110.70	105.62
Annual Dinner	262.25	231.05	Annual Dinner	301.39	231.05
Smoker	109.00	.....	Smoker	193.05	.....
Annual Auction	80.81	.....	Annual Auction	6.57	.....
Incidentals	3.25	10.00	Incidentals	290.98	192.83
L. S. Interchange	.61	.....	L. S. Interchange	19.21	11.72
Print Auction	117.81	.....	Print Auction	26.20	5.00
Fitting up Studio	.....	50 00	Postage	120.48	118.80
			Light and Current	370.14	386.94
			Print Committee	46.50	51.21
			Furniture	99.86	114.79
			Fitting up Rooms	282.96	.....
			Chemicals	80.08	93.32
			Ice and Laundry	61.12	28.51
			Insurance	27.45	21.35
			Clearing Rooms	122.00	121.50
			Elevator	80.00	80.00
			Curator—Salary	666.66	.....
			Fitting up Studio	.....	74.23
				$7,454.62	$6,082.26
			Balance in Bank of New Amsterdam	410.74	1,502.49
			Balance in Union Trust Co	2,000.00	1,000.00
	$9,865.36	$8,584.75		$9,865.36	$8,584.75

Approved:

L. B. SCHRAM, *Chairman.*
C. C. ROUMAGE.
HENRY H. MAN.
Auditing Committee.

WM. E. WILMERDING, *Treasurer.*

March 31, 1901.

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The Print Committee presented its report, which as it will be seen is partly prophetic, as it includes the arrangements made by the committee for two exhibitions of prints, to be held later than the date of the meeting.

Report of the Print Committee.

April 9th, 1901.

The Print Committee respectfully reports that since the last Annual Meeting the following exhibitions have been hung on the walls of the club:

1900.

From April 4th to May 8th—Miss Eva Watson.

May, June, July, and August—Members' Spring and Midsummer Exhibition.

October 10th to October 24th—Miss Rose Clark, Mrs. Elizabeth Flint Wade, of Buffalo, N. Y.

November 1st to November 10th—Mr. J. Ridgway Moore of the Camera Club of New York.

November 14th to November 26th—Miss Virginia M. Prall, Washington.

November 29th to December 6th—Mr. W. B. Post, of the Camera Club of New York.

December 12th to January 4th, 1901—Members of the Boston Camera Club.

1901.

January 9th to January 31st—Members of the California Camera Club.

February 13th to March 2d—Mr. Wm. W. Renwick, of the Camera Club of New York.

March 13th to April 1st—Members of the Orange Camera Club.

April 10th to May 6th—Photographic Society of Philadelphia.

In regard to the exhibitions it will be noted that the committee this year tried the innovation of having special club exhibits, and it is somewhat doubtful if the results have been wholly satisfactory, as the committee feels that they were not fully up to the best standard of the respective clubs. It does feel, however, that these exhibits were instructive from the point of giving a general idea as to the lines the clubs were working on.

The committee had in mind the getting together of special exhibits by the best European workers, but were handicapped from the outset by the great expense and trouble which would have been incurred through the custom house.

Respectfully submitted,

(Signed) CHARLES I. BERG, Chairman.
A. WALPOLE CRAIGIE.

The Committee on Meetings presented a report which included arrangements for two exhibitions of slides, and two demonstrations assigned to dates later than the meeting. It is as follows:

Report of the Committee on Meetings.

The following lectures, illustrated by lantern slides, were given during the year:

May 10th, 1900—"The Camera in the Hands of an Artist," by Mr. George B. Wood.

May 17th, 1900—"Snap-Shots Taken on a Cycling Tour Abroad," by Mr. Gilbert Ray Hawes.

November 16th, 1900—"Selected lantern slides by members of the club" were shown and commented on, by Mr. J. Wells Champney.

January 3rd, 1901—"Up the Thames to Oxford and the Shakespearean Country," by Mr. Gilbert Ray Hawes.

February 1st, 1901—"London, the Metropolis of the World," by Prof. Dwight Lathrop Elmendorf.

April 11th, 1901—"Paris—The Banks of the Seine," by Prof. Albert S. Bickmore.

And the following are to take place:

April 16th, 1901—"A Trip Through the Dolomites," by Mr. Frank Scott Gerrish.

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April 18th, 1901—"Our Natural and Cultivated Trees with the Details of Their Flowers and Fruit," by Mr. Cornelius Van Brunt.

At the regular monthly meetings the following were given:

May 8th, 1900—Mr. Charles F. Becker gave a short talk on "Aristo Photographic Paper."

June 12th, 1900—Prof. Newton Harrison exhibited his patent portable photographic dark room.

February 12th, 1901—Mr. Charles E. Manierre gave a talk on "Photographic Lenses."

March 12th, 1901—Mr. Arthur Hewitt gave a talk on "Pictorial Photography and Matters Coincident."

The three following demonstrations are to be given on Wednesday evenings:

April 17th, 1901—A demonstration of "The Phosphate of Silver Paper," by Dr. J. Meyer.

April 24th, 1901—A demonstration of "Rotograph Paper," by Mr. William J. Miller.

May 1st, 1901—A demonstration of John Carbutt's Vinco Platino-Bromide Paper, by Mr. Juan C. Abel.

(Signed) H. B. Reid, Chairman.

The House Committee presented a report as follows:

House Committee Report.

The present House Committee was appointed by the Board of Trustees on October 29th, 1900, and on the 31st held its first meeting for the transaction of business. At said meeting it was "agreed that when three members of the committee are together at any time they shall constitute a quorum to transact business."

Six formal and innumerable informal meetings were held under this arrangement, to transact business and consider complaints and suggestions from members; all such complaints and suggestions were carefully considered and acted upon as deemed best.

A number of improvements have been effected in the work rooms, condition of apparatus bettered, and the conditions and care of the rooms materially improved; all of which has been appreciated and acknowledged by the members.

One important item your committee has as yet been unable to effect, viz., the improvement of the bromide room. This is due partly to a lack of expert knowledge; the exact requirements have been promised by a member of the club and an expert on this subject, and when the information is furnished your committee recommend that the improvements be made at once. The studio has been the bane of your committee, and has caused more trouble and annoyance than all other matters pertaining to the care of the rooms; the apparatus, furniture and hangings are constantly broken and torn and the studio misused generally.

As the term of office of this committee expires with to-night's election, and as they had in mind a number of improvements, we hope that our successors will carry these out, and improve upon the work performed by this committee.

H. B. Reid, Chairman.

The Librarian presented the following report:

Library Report.

During the past year about 100 volumes have been added to the library, including the latest editions of Eder's & Vogel's works, Hübl on Platinotype, and Helmholtz's *Optics*.

Now there is a matter which I consider it my duty to bring before this meeting and speak of very forcibly, and that is I very much regret to say that we have readers here, I hardly like to say that they are members, who seem to have no feeling of shame or sense of the rights of others in the club, who, in handling the books and magazines in the library, have deliberately stolen them from the racks; others have had pictures torn out and articles cut out. * * * I hardly believe this is the work of a member, but it

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can only be condemned in the strongest terms. I appeal to the members to prevent this despoiling of the books and magazines. It has become so flagrant of late that some action ought to be taken.

Respectfully submitted,

April 9th, 1901. JOHN BEEBY, Librarian.

The President called the attention of the members to the fact that the great labor performed by the officers and committees of the club did not appear by their reports, and in the name of the club thanked them.

The Publication Committee, through Mr. Alfred Stieglitz, chairman, presented the following report:

Camera Notes Report.

The Publication Committee begs to report that CAMERA NOTES has during the past year remained true to the principles originally outlined by its founder, and accepted unconditionally by the Board of Trustees at that time and thenceforward. The magazine has grown out of nothing, no capital ever having been invested, to a property of no mean value.

The financial report for Volume IV., including the new portfolio, reads as follows:

RECEIPTS.		EXPENDITURES.	
Subscriptions, advertisements, premiums	$2,516.35	Printing, paper, composition	$1,582.79
Portfolio	396.00	Illustrations	1,227.00
Camera Club appropriation for about 350 subscriptions	300.00	Duty and expressage on imported photogravures	73.55
Outstanding bills collectible (for advertising and portfolios)	392.50	Literary matter	427.10
Binding	56.50	Postage stamps and postal cards	219.18
Incidentals	12.00	Envelopes and stationary	78.90
Balance (earned by committee)	827.06	Binding complete volumes	56.50
		Old numbers bought back	41.00
		Incidentals	32.46
		Commissions	41.75
		Carfares, messengers	22.40
		Typewriting machine	35.00
		Privilege of reproduction	6.00
		Exchange on out of town checks	9.70
		Insurance	7.92
		Portfolio	391.55
			$4,252.80
		Balance	247.61
	$4,500.41		$4,500.41

Assets.

Original capital invested	$ 0.00
Furniture, books, typewriter, etc., paid for out of profits earned by committee, Estimated value	60.00
Good-will and name	Sentimental Value
Half-tone blocks	?
Back numbers of magazine and about 90 portfolios, conservative value	600.00
Balance (estimated)	247.61
Total	$907.61
Liabilities	$0.00

These accounts have not been audited by the Auditing Committee, but the books are open to their inspection at any time they may wish to inspect them.

In order to give the members of the club an idea of the increase of business connected with the management of CAMERA NOTES, the following figures will be of more than passing interest:

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RECEIPTS.		EXPENDITURES.	
Vol. I.			
Club appropriation for about 250 subscriptions	$ 250.00	Expenses	$1,155.37
All other sources	1,258.04	Balance	352.67
	$1,508.04		$1,508.04
Vol. II.			
Club appropriation for about 280 subscriptions	$ 200.00	Expenses	$1,889.43
All other sources	1,855.47	Balance Vols. I. and II	518.71
	$2,055.47		
Balance carried forward, from Vol. I.	352.67		
	$2,408.14		$2,408.14
Vol. III.			
Club appropriation for about 350 subscriptions	$ 300.00	Expenses	$3,446.85
Portfolio income	471.34		
All other sources	2,983.86	Balance, Vols. I., II. and III.	827.06
	$3,755.20		
Balance carried forward from Vols. I. and II	518.71		
	$4,273.91		$4,273.91

Beginning with Volume V, the magazine will be continued under the original management, but upon a somewhat different basis than heretofore, a new arrangement having been drawn up by Mr. Stieglitz and the trustees, the conditions of which were presented to the club at the meeting of March 12th.

As manager and editor of CAMERA NOTES I beg to officially thank my fellows on the committee for their generous and self-sacrificing aid in enabling me to produce the magazine with its unflinching standard. It is to these gentlemen that CAMERA NOTES is everlastingly indebted. In the name of the committee I also beg to thank all those in the club and outside of it who have lent us a helping hand either in the shape of direct or indirect support.

(Signed) ALFRED STIEGLITZ, Chairman.

April 9th, 1901.

At the end of Mr. Stieglitz's report the President called attention to the fact that the great and meritorious labor performed by Mr. Stieglitz and his associates on the committee could not be appreciated from the mere reading of the report.

At this point in the proceedings Mr. J. Wells Champney addressed the President as follows:

"It is my pleasant charge to represent your many friends in our club which you have been so instrumental in bringing to its present enviable position, and to testify thus publicly the high esteem in which you are held. I am gratified at having been chosen as the mouthpiece of so many whose gratitude to you for your energetic and persistent efforts towards the building up of this organization is sincere and heartfelt. It is my privilege to stand in your presence and theirs and tell you what they feel though they may never have expressed in person their sense of obligation. It is a matter of sincere regret to many of us

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that you have felt that the place you have so honorably filled for four years would better be offered another. You lay a burden upon the new incumbent which is not light to bear.

"Your constant striving for harmony in the days gone by, when the two struggling clubs were united, have not been forgotten, and the old members recall your untiring efforts. So, too, the faith in the growth of the new club which has been so well borne out by its development under your administration. You can look back with well-earned pride upon the story of these years, but we wish you to realize that we, too, take pride in the retrospect, and desire you to know it. In stepping down from the office you have so efficiently administered and joining us in the ranks, I know that you will lose none of your enthusiasm for the welfare of the Camera Club, but recognizing how good a thing it is, will, as the slang phrase has it, 'push it along'—where you have been at the head pulling it. With the true democratic principle at heart I welcome you to the ranks with joy—sure that the added leisure will enable you to devote more time to active photographic work in which we know you excel.

"May I close by quoting from Thomas Hood the hope that in our club there shall be—

'One heart, one hope, one wish, one mind,
One voice, one choice, all of a kind,
And can there be a greater bliss
A little heaven on earth—than this?'

"And now, as a slight testimonial of our love and a reminder of our esteem, allow me to present you this—"

At this point three members of the club entered bearing a magnificent cut-glass punch bowl with glasses and a ladle, which were thereupon presented to the President, who responded as follows:

"In response to this entirely unexpected presentation, I hardly know how to express even a fractional part of the emotions awakened by the kindness of my friends, for as a mere parliamentarian I know of no order of procedure intended to cover the confusion of the chair under such flattering conditions.

"If what I have endeavored to accomplish in the upbuilding of this club is regarded as worthy of one-tenth of the kind things that have been said to-night by your eloquent spokesman, then I can truly say that the necessary expenditure of time and energy that I have been called upon to make for this organization has been a safe investment placed at an exceedingly satisfactory rate of interest.

"In truth I am too deeply moved to say what I feel, and can only assure you of the deep feeling of gratitude awakened by this elegant testimonial and the graceful manner in which it is tendered.

"Gentlemen, from my heart I thank you!"

At the end of Mr. Murphy's words of thanks the members rose and joined in singing "For he's a jolly good fellow!"

The tellers presented their report, showing that the following members had been elected to the offices to be filled at this meeting:

President—John Aspinwall.
Vice-President—J. Edgar Bull.
Secretary—Daniel J. Dowdney.
Treasurer—William E. Wilmerding.
Trustees (for three years)—Henry H. Man, Harry B. Reid.
Trustee (for two years)—Dr. Robert J. Devlin.
Trustee (for one year)—Robert L. Bracklow.
Committee on Admission—Francis C. Elgar, F. N. Waterman, Dr. Martin Degenhardt.

At the end of the report of the tellers, the retiring President appointed Messrs. Montant and Vail to conduct the newly elected President to the chair. This ceremony having been performed, Mr. Murphy addressed him as follows:

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"When the pilot comes up over the side of the incoming ship he is hailed with acclamation and straightway becomes the recipient of the 'glad hand' from passengers, crew and captain, all of whom may have been incommoded by the motion of the ship while passing over those lumpy places in the ocean where conflicting tides and currents meet. The mere presence of the pilot upon the deck indicates that the voyage is nearly over, with a safe haven close at hand.

"So we welcome you, trusting that your course will be over placid waters and 'neath skies unvexed by blizzard or typhoon, and I turn over the command to you, feeling that it could not be in safer hands.

"Now the moment has arrived for the surrender of the symbol of authority, but I cannot part with *this* gavel, the ornamental piece of side arms worn in many a dress parade, and doubly endeared to me by the source from which it came and by the clustering tendrils of a hundred friendships; but, sir, a working gavel has been provided that will prove equal to any parliamentary strain you can put upon it, a gavel emblematic of the massive character of the man who is to wield it."

(Here the speaker handed the newly elected President a joiner's mallet, iron bound and decorated with the club colors.)

"So, sir, I welcome you to an office more replete with glory and more free from care than a Moslem's dream of paradise!"

Mr. Aspinwall in a short speech expressed his hopes for the prosperity of the club, his diffidence in accepting office in succession to one who had filled it so well as Mr. Murphy had, and his intention to devote himself heart and soul to promoting the interests of the club.

The newly elected Secretary having taken the chair so long and ably filled by Mr. Reid, responded to a request for a speech, saying in substance that he hoped to be judged by the result of his efforts rather than by any promises which he might make in advance.

The meeting then adjourned.

✝ ✝ ✝

Special Meeting of the Trustees, April 15th, 1901.

A special meeting of the Board of Trustees of the Camera Club was held on the evening of April 15th, 1901. The President, Mr. Aspinwall, in the chair. Present: Messrs. Wilmerding, Dowdney, Schram, Reid, Man, Bracklow and Dr. Devlin.

The resignations of the following members were accepted with regret: A. E. Schaaf, A. R. Charlton, E. Tannenbaum, Miss Florence K. Upton, Mrs. Florence W. Flash, and Mrs. Mary H. Mullen.

The following appointments of standing committees were made:

House.
H. B. Reid,
E. Heim.
D. J. Dowdney.

Prints.
Charles I. Berg,
Joseph T. Keiley,
E. Lee Ferguson.

Club Publication.
Henry H. Man,
J. Edgar Bull,
Louis B. Schram.

Scientific Research.
Robert J. Devlin,
Charles E. Manierre.

Meetings.
Alfred Stieglitz,
Juan C. Abel,
Frank M. Hale,
Chester A. Darling.

Lantern Slides.
Alfred L. Simpson,
Chester A. Darling,
Charles D. Roy.

Auditing.
Louis B. Schram.
Camille C. Roumage.
Henry H. Man.

Librarian.
John Beeby.

The Committee in charge of the annual dinner presented its report.

The House Committee recommended the abolition of the free days for use of the studio, and the Board thereupon abolished them.

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Regular Meeting of the Trustees, April 29, 1901.

Mr. Aspinwall, the President, occupied the chair. All the trustees were present except Mr. Bull.

Mr. J. Ridgway Moore was appointed to fill the vacancy on the Print Committee caused by Mr. Berg's declination. Mr. Keiley becomes chairman of this committee.

Mr. Juan C. Abel was appointed librarian, changes in Mr. Beeby's business engagements have rendered it impossible for him to give the necessary time to the work which he has so efficiently carried on for two years.

Mr. Beeby submitted a report signed by Mr. Abel and himself highly commending the plan of acquiring the photographic library of Mr. Charles W. Canfield. He stated verbally in supplement to his report that the President had already given the library to the Club and that a subscription had been headed by Mr. Murphy, with a gift of $25, towards the purchase of cases. Mr. Schram promptly duplicated Mr. Murphy's subscription and Messrs. Wilmerding and Dowdney also subscribed.

A motion for a vote of thanks to Mr. Aspinwall was unanimously carried.

All that can be said at present about the library is that it will be almost invaluable to the Club, as it includes many rare works and periodicals, of great value to any student of photography and of the history of photographic processes and discoveries. We postpone the description in detail to the next number of CAMERA NOTES.

It is proposed to place the library (and also the bound volumes in the present library of the Club) in the main meeting room in cases so arranged that sufficient space for the exhibition of prints will remain above them. This will leave the present library room, already showing signs of congestion, to be used for current periodicals and as a reading room.

Mr. T. Marshall was elected to non-resident membership and the resignations of Messrs. Geo. W. Harris and Henry King Bull were accepted.

✦ ✦ ✦

Club Auction.

On the evenings of Friday, February 15th, and Saturday, February 16th, under the direction of a committee, of which Mr. Bracklow was chairman, and Messrs. Abel, Montant, Heim, Brownell and Hoge were members, various articles catalogued under 326 separate numbers were disposed of at auction, Mr. W. E. Johnson acting as auctioneer.

The Club Auction has become an annual feature, the members having learned by experience how convenient a method it presents of disposing of photographic apparatus and material no longer needed by the owner, which may be exactly what some other member of the club desires. In the present auction sale was included property of a large number of members as well as property of the club itself, and the results of the auction can be well summarized by the figures contained in the report of the Auction Committee presented to the Trustees at the regular meeting on April 29th.

By this report it appears that purchases were made by members and others amounting to		$787.07
And the club purchased articles at the price of		59.80
Making gross bids of		$846.87
Deducting for goods not called for		.15
Leaves total bids		$846.72
On which the club charges a ten per cent. commission of	84.67	
Add price of articles sold by the club	95.10	
		$179.77
Deducting commission of ten per cent. on club sales	$9.51	
Deducting purchases for club	59.80	
Deducting allowance for breakage	1.85	
Deducting expenses for printing, stationery, etc	27.80	
		$98.96
Leaves		$80.81

for which the committee have turned over a check to the Treasurer.

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Club Items.

Demonstrations.

On Wednesday, April 17th, there was a demonstration of Silver Phosphate paper. This paper, which has recently been patented in this country and abroad by its inventor, Dr. J. Meyer, differs from other silver papers in several respects. The emulsion is placed upon the paper without any preliminary coating of barytes. After the image has been printed out, it may if desired be fixed without further manipulation, yielding sepia tones. If preferred, it may be toned either with gold or platinum, yielding a full range of tones. The paper can be produced more cheaply than bromide papers.

The sensitiveness of silver phosphate to light has long been known, but until recently no process has been known of making an emulsion of this salt. It is this difficulty which has now been overcome by a process, protected by patents.

On Wednesday, April 24th, Mr. J. C. Abel, of the Camera Club, assisted by Mr. Russegger, gave a demonstration of Rotograph Paper. Among the audience were Mr. C. P. Goerz, of Berlin, accompanied by Mrs. Goerz, and by Mr. Schwartz, President of the Rotograph Company, also of Berlin.

The demonstration included a display of prints furnished by the manufacturer, the making of contact prints and enlargements and a comparison of the Rotograph Paper with other bromide papers on the American market.

After this demonstration a few of Mr. Stieglitz's slides were shown and these were followed by an exhibition of an archaic collection of slides gathered by one of our members in 1892 and sent abroad for exhibition. After many vicissitudes, including the temporary loss of the collection somewhere in Japan, the collection has now been returned. It contains slides by many makers scattered from New York to San Francisco.

The contrast between these slides and such as would now be selected was instructive.

Exhibitions.

Exhibition of Prints by Mr. Renwick.

Beginning on February 13th and continuing until March 2nd, 1901, an interesting collection of prints, the work of Mr. William W. Renwick, of the Camera Club, was shown. It included forty or fifty prints, exhibiting considerable technical skill and great industry and care in choice of subject and in posing.

Exhibition of Prints by the Orange Camera Club

From March 13th to April 1st, 1901, inclusive, there were on exhibition 52 prints, the work of the members of the Orange Camera Club. Many of these prints were interesting and all showed care and technical skill. In variety it is doubtful whether the prints adequately represented the capacity of the members of the club, which it is well known is not to be despised, as a rival, by any organization of photographers in the United States.

Exhibition of Prints by the Photographic Society of Philadelphia.

From April 10th to May 6th, 1901, there were on exhibition about 70 prints kindly lent by the Philadelphia Society. At the request of the Board of Trustees of the Camera Club, made in conformity with the desire of the Photographic Society of Philadelphia, this exhibit is reviewed in the General Department of CAMERA NOTES, for which reason we omit comment upon it here.

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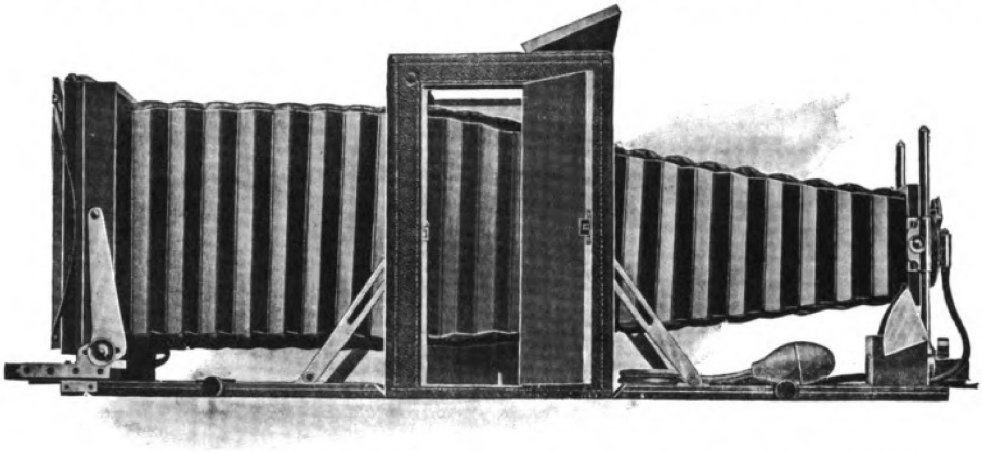

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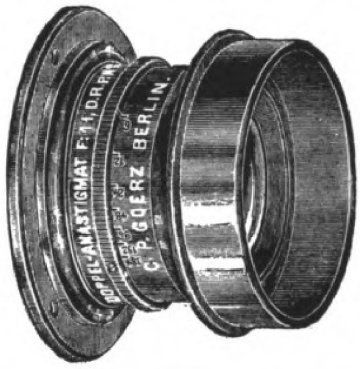

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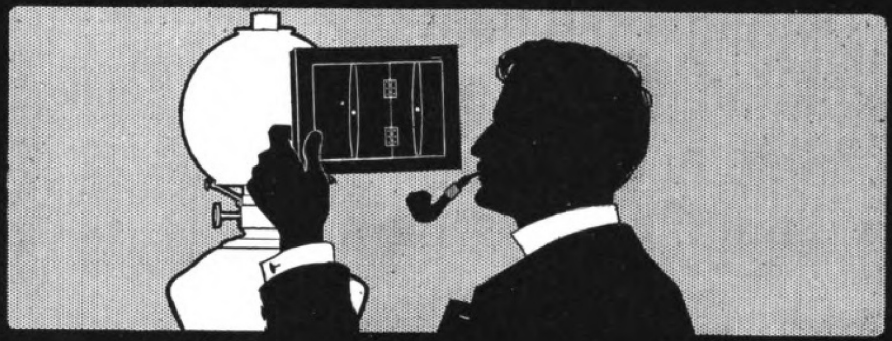

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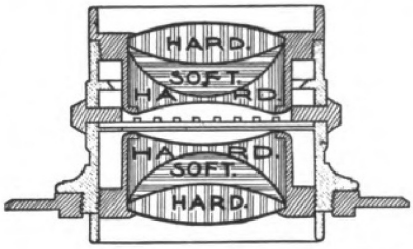
TWO POINTS



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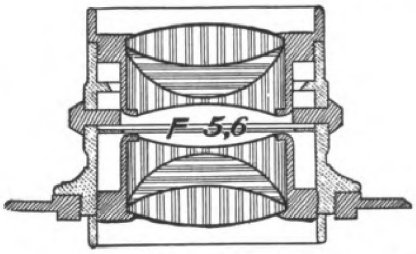

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WRITE TO THE

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"Your paper is the cheapest I have ever used. I would have it at double the price."

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"The paper is superb."

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(WE MAKE A SPECIAL GLUE FOR PHOTO ENGRAVERS.)

THERE IS BUT ONE

LE PAGE'S

There are many Photo Pastes; there is a new one.

LE PAGE'S PHOTO PASTE IS ENTIRELY VEGETABLE;

Will not dry as quickly as others; will not change color of mount, will not warp the mount.

There are other points of superiority, which a test will show.

THIS 4 OUNCE SIZE RETAILS FOR 10 CENTS.
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OXY-VELLUM PAPER.

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We are confident that this paper, although more expensive than any other paper on the market, will have a large sale among the best class of photographers and amateurs.

This paper is made in two colors, namely, Black and Sepia.

Prices are as follows:

4 x 5	*per dozen,*	*$1.00.*				
5 x 7	"	"	*1.75.*			
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7 x 10	"	"	*3.50.*			
8 x 10	"	"	*4.00.*			
10 x 12	"	"	*6.00;*	*per ½ dozen,*		*$3.00.*
11 x 14	"	"	*7.50;*	"	"	*3.75.*
14 x 17	"	"	*12.00;*	"	"	*6.00.*
16 x 20	"	"	*16.00;*	"	"	*8.00.*
18 x 22	"	"	*20.00;*	"	"	*10.00.*
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DEVELOPER to make 25 ounces of Solution, sufficient to develope 200 4 x 5 prints, per package 25 cents.

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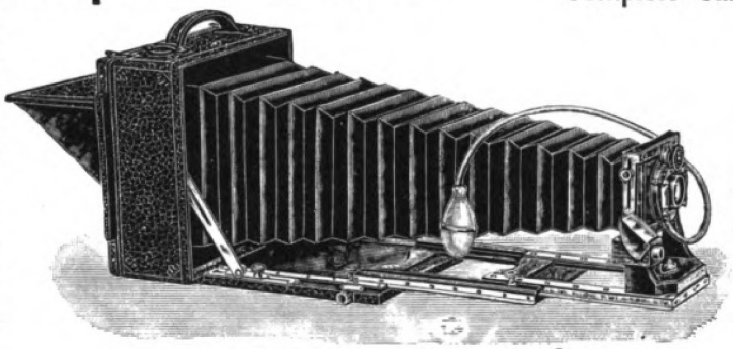

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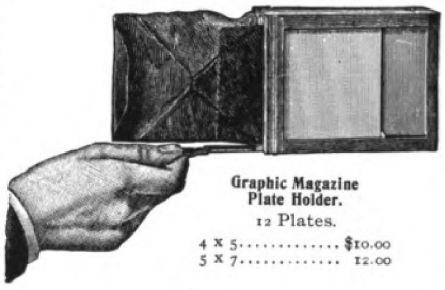
	Bellows.	
3¼ x 4¼.	12 inch	$38.00
4 x 5.	16 "	38.00
5 x 7.	22 "	48.00
6½ x 8½.	26 "	58.00
8 x 10.	30 "	72.00



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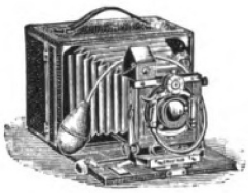
12 Plates.

4 x 5	$10.00
5 x 7	12.00



Graphic.

4 x 5	$30.00	6½ x 8½	$50.00
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No. 1	5	Section and Case	$6.00
No. 2.	4	" "	6.00
No. 3.	3	" "	5.50

Twin Lens Graphic.

4 x 5	$ 75.00
5 x 7	100.00

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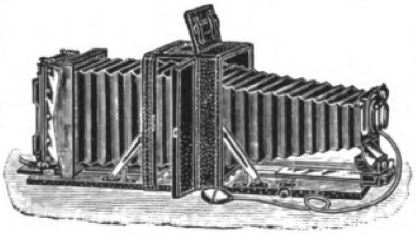
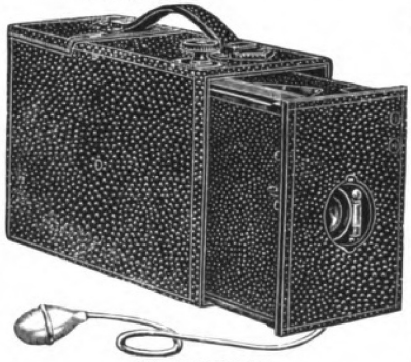


Reversible Back Graphic.

4 x 5.	22 inch Bellows		$45.00
5 x 7.	26 "	"	53.00
6½ x 8½.	33 "	"	64.00
8 x 10.	38 "	"	75.00

Our Cameras are distinguished by their Superior Finish, Originality and Beauty.



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with the lenses regularly supplied with hand cameras and giving a number of magnifications with

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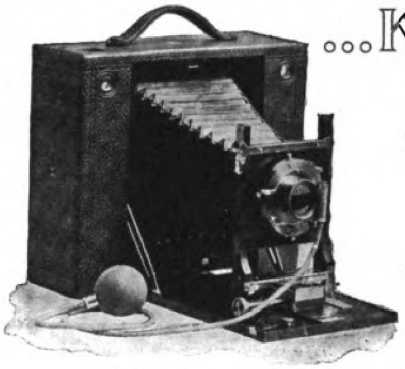

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METOL	$0.75	$2.75	$5.25	$10.00
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GLYCIN	.75	2.75	5.25	10.00
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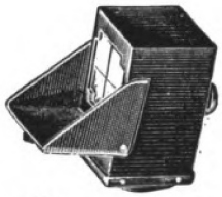

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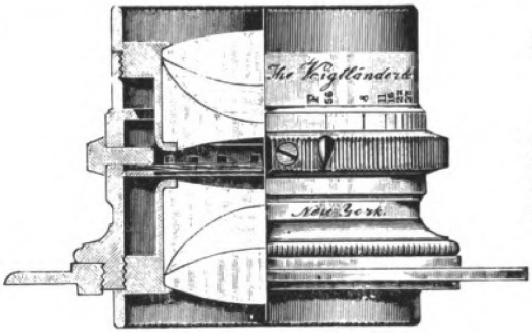

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For No. 2 and No. 3 Fold P. K. with automatic Collinear III. No. 2, **$38.00.**

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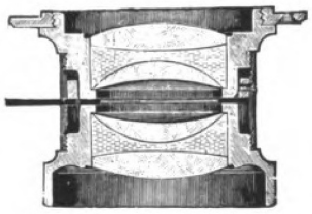

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With double rack and pinion, reversible back, double swings, long bellows, telephoto lens, Unicorn shutter, case and holder on cycle pattern.

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Front and back bed, double springs, reversible back, double bellows, rising, front, side shift, rack and pinion.

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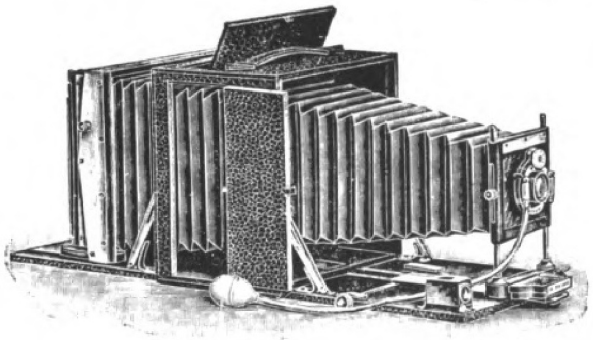

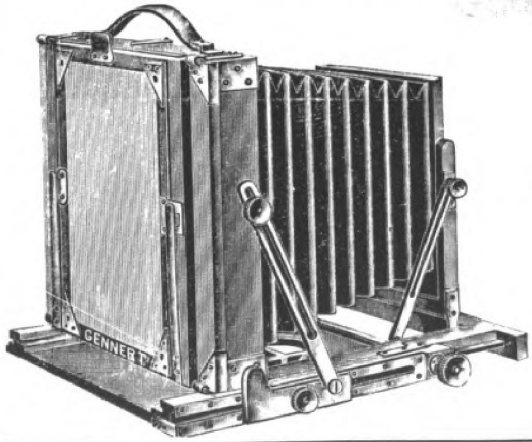

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(Series II., III., and IV.)

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Can be attached to any Camera or Kodak. Shades the lens from the rays of the sun and other strong or reflected light. Made on scientific principles, prevents halation and fog; can be attached or removed in an instant.

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From $10 to $60 each.

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The BULLARD CAMERAS are fitted with Symmetrical, Achromatic and Special Symmetrical Lenses, Double Valve Shutters, Rising, Falling and Sliding Fronts, Single and Double Swing Backs, Rack and Pinions, Brilliant Finders, Plate Holder Adapters, Automatic Swinging Ground Glass and Fold-Ground Glass, Special Plate Holders and Leather Carrying Cases.

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TRANSPARENCY AND LANTERN SLIDE PLATES, G. B. P. R., Producing GREEN, BROWN, PURPLE and RED Tones.

PYROX, The New Developer. Packages, 10 cents, 20 cents and 75 cents.

SULPHITE SODA, Pure. *CARBONATE SODA, Pure.*

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M. A. Seed Dry Plate Company.

Eastman's Bromide Lantern Slide Plates

Give the brilliant high-lights, delicately graded half tones and transparent shadows which are so highly valued by the best lantern slide workers.

They allow of great latitude in exposure and can be developed with any good developer except Pyro.

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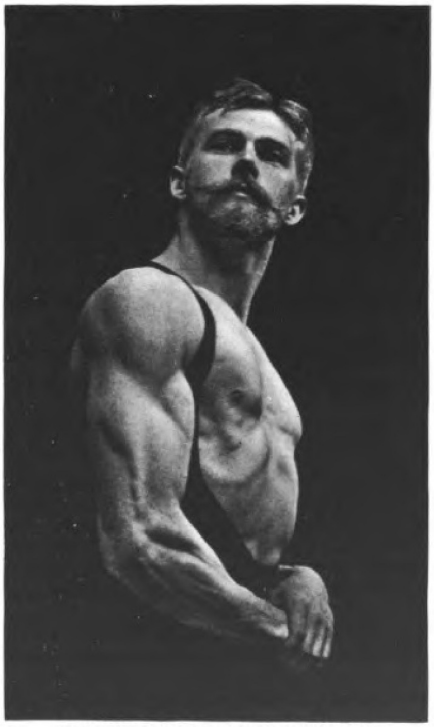

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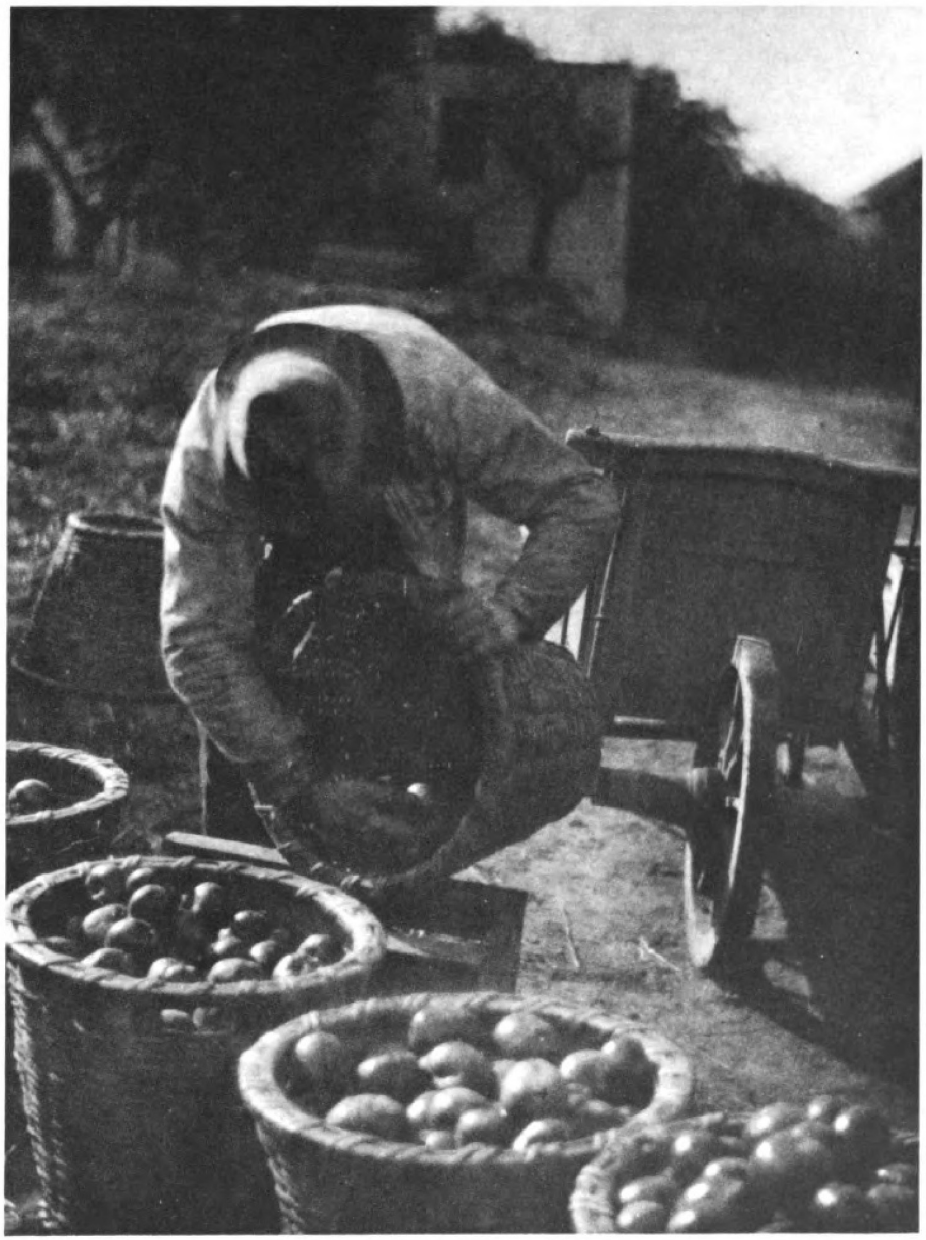

FRUITS OF THE EARTH

By Gertrude Käsebier
(New York)

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CAMERA NOTES

VOLUME V OCTOBER, 1901 NUMBER 2

EDITED AND MANAGED BY ALFRED STIEGLITZ. EDITORIAL ASSOCIATES: JOSEPH T. KEILEY, DALLETT FUGUET, JOHN FRANCIS STRAUSS, CHARLES W. STEVENS, AND WM. F. HAPGOOD. ISSUED QUARTERLY AT THE CAMERA CLUB, No. 3 WEST TWENTY-NINTH STREET, NEW YORK

Portraiture as Art.

"Why can't a painter lift each foot in turn,
Left foot and right foot, go a double step,
Make his flesh liker and his soul more like,
Both in their order? Take the prettiest face,
The Prior's niece . . . patron saint—is it so pretty
You can't discover if it means hope, fear,
Sorrow or joy? won't beauty go with these?
Suppose I've made her eyes all right and blue,
Can't I take breath and try to add life's flash,
And then add soul and heighten them threefold?
Or say there's beauty with no soul at all—
(I never saw it—put the case the same—)
If you get simple beauty and naught else,
You get about the best thing God invents:
That's somewhat: and you'll find the soul you have missed,
Within yourself, when you return him thanks."

—*Robert Browning.*

THE æsthetic truth, and therefore the strength of a good portrait, lies in the fact that it is an illuminative statement of a human entity—some would think they meant more if they called it an illuminated human document. Reynolds and Lessing classed portraiture rather low amongst the forms of pictorial art; just as pure landscape, unadulterated by *genre*, has been looked down on. Such has usually been the tendency. If you would create high art, say the academicians, follow the ideals of the old masters; practise the classical and historical for the grand style. Nevertheless, Sir Joshua and many other gifted artists made their fame by portrait-painting. This may have been due in part to the need of gaining a livelihood, for many men of wealth have been patrons of the portrait-painters, who would not have given commissions for allegorical or historical works. So that as a profession portrait-painting has been by far the most remunerative form of art. But to judge from the historical works left us by various notable portrait-painters, it is doubtful if the world in many instances lost much because they devoted themselves mostly to portraiture. I mean that there is no greater genius, and no great heightening of style, perceptible in those departures from their customary form of art, which they purposed to be their great works.

Can it be that painters of not very long ago, in the history of art, could not realize how thoroughly a portrait can express the genius of its maker? But there are other causes for the higher esteem, as art, in which portraiture is now held by many. It is but lately that man has taken so great an interest in man; so that now any powerful expression of the purely human note in art receives an entirely new attention. And this is wholly apart from any interest in the notability of the sitter; a portrait of an unknown by Frans Hals may be more interest-

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ing to some than a monarch by Vandyke. Herein, as in many other ways, has the new science influenced and broadened the scope of art. For this we are mainly indebted to Darwin, and the anthropologists and sociologists who have labored under the impetus he gave to thought. But it is not yet true that all hold portraiture in as high esteem as other forms of art. Such a consummation is hindered mainly by a certain set of portrait-painters themselves—by those who are merely the makers of likenesses. These painters are mostly foreigners, who bring over to dazzle us the latest tricks of the present highly-developed technique. They come to supply the demand of persons who labor under the delusion that these foreigners are far superior to our own painters, and who desire portraits, but cannot tell the vital difference between a true portrait and a painted simulacrum.

There are some who question whether it is possible to make of the ordinary person a portrait that is both a truthful likeness and is also interesting as a work of art; but the humanitarian movement has aided in this. Moreover, who is to be judge of the likeness; the unobserving and untrained relative or friend, or the delineator who has made this his occupation because he has special aptitude for it? Suppose that he does see more than the ordinary observer, who usually thinks little and knows less of the true individuality of those he associates with most closely, is that any reason why all that the artist sees is not really there and that it is not to be put in a true portrait? How absurd are many of the usual objections and criticisms of those who are untrained, as to likeness, color and line. Instead of setting themselves up to judge, they should sit humbly at the feet of the painter, for something can usually be learned from his work, in portraiture as well as in landscape. He is a specialist; the rest of us are not. He has probably taken into consideration much that

> " . . . the world's coarse thumb
> And finger failed to plumb,
> So passed in making up the main account:
> All instincts immature,
> All purposes unsure,
> That weighed not as his work, yet swelled the man's amount:"

What a person is, and even what he could never be, is seen by the great artist, who makes "each face obedient to its passion's law," for the artist as well as the poet is a seer; although he is more restricted by his material form of expression. There are many artists even who would call such doctrine as rank transcendentalism as Browning's. But the artist has a logical basis for his interpretations of character, as physical attributes and mental traits are intricately interrelated and to a great extent condition each other. A physician of long experience assured me that he could judge a person's disposition and much of his or her mental and moral nature from the physique.

To stop here and consider photographic portraiture is not necessary. The analogies are easily followed out; the conclusions as to the general condition of things are not very inspiriting. There is unlimited room for improvement. I prefer to let my readers develop their own notions on the subject; the more especially as I can bring together here all the ideas I have gradually collected, while

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sticking to the pleasanter subject of painting. The applications and implications are clear enough, so there is no need to follow them out in print. CAMERA NOTES' articles are not meant to be cryptic; but the desire is to suggest thought, and not to teach by demonstration.

I read somewhere last winter a note of criticism on a portrait-painter's exhibition. The critic partly followed out a distinction well recognized in literary criticism, when he said that there were three kinds of artists who painted portraits. As I recall them, his three divisions were about as follows. First there are rare men of genius who grasp the inner likeness of the sitter and who paint not only the externals but interpret also that which makes a true portrait. They put in, by those indefinable touches that show the great artist, a synthesis of the sitter's traits; they make his person express his personality. Second come those artists not equal fully to accomplishing the highest form of portrait work, but who make a conscientious attempt, and often partially succeed. Finally come those who see and aim to render only externals—line, color and chiaroscuro; and to whom flesh is but flesh, a texture, just as cloth is but cloth.

Of three works of fine art, an historical composition, a landscape, and a portrait, why should the last-named be considered the lowest form? That we regard the human being as the highest form of life, and therefore the most interesting, proves nothing here. In all cases in high art we have the expression of humanity. A hundred years ago, before science had begun so exhaustively and inspiringly to study man and nature, historical painting was, rightly or wrongly, considered to give by far the greatest scope for the imagination. That sort of painting may well be called semi-objective—the painter gives us his idea of what the scene, characters or action may have been. In the high forms of landscape, such as were attained, for instance, by the Barbizon-Fontainebleau school, and lately have been approached by our American landscape school, the painter uses nature to express himself—his own sensations and feelings entirely. But in the portrait he endeavors to express another individuality—or at least, his idea of it. In other words, good landscape is subjective painting, and good portraiture is objective. In literature all three forms of art-expression are easily recognized, as the epical, the lyrical and the dramatic. All are highly esteemed, but as the purely objective form in perfection is the rarest of all gifts, it is most highly valued. When we question why the best subjective and the best objective makers in graphic art do not stand in the same relative rank in estimation—as for instance, the lyrical and epical Spenser does to the dramatic Shakespeare—we are forced to conclude that it must be because the objective painter has a limited subject, while the dramatic literary worker is bound only by the inner truth of things.

Such a conclusion brings us to the point formerly discussed by another writer in CAMERA NOTES: that a man cannot be both a great artist and a portrait painter, because as the average sitter is not strikingly interesting, an artist will sacrifice likeness to artistic originality. Without going into a discussion of the matter, I think that this objection is counterbalanced by the fact that genius can see and show to us as by a flash of inspiration, what an ordinary mortal but half comprehends and cannot convey to us by the most laborious efforts.

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Perhaps portrait art fails of the highest standard because it is so very difficult to do the best work, while it is only too easy to do poorly. Few artists can be entirely objective in their creations. Few can so read another's character, and so throw themselves into another's personality, as to interpret them well; while it is infinitely less difficult to treat the sitter as one would an inanimate object and so depict merely externals. That is why and where portrait-painting fails and finally falls to a very low phase; even until it is undertaken and carried on by those not only without real objective gifts, but even without subjective abilities, as a trade always in demand. Then we have thrust upon us pretty work; smooth, careful or peachy work. Or else we have painting often of great knowledge and skill, so that it is called "valuable for a superlative technique" by those who would say something kind, or who do not know that the product of the greatest skill in the world is not really superlative technique unless it is used to convey a noble emotion; just as the greatest rhetoric is only sounding words, and not oratory, unless it expresses a good idea. DALLETT FUGUET.

✝ ✝ ✝

Art Education of the Photographer.

IN a preceding paper attention was drawn to the situation of the professional photographer who finds old ideals vanishing, and the public demanding newness, freshness, individuality in photographic portraiture.

We may frankly go one step further and say that photography is passing through a crisis. Is it to be hampered by a conservatism that ignores the situation and fails to respond to the higher demand? What is at stake is public opinion. If photography remains the child of recipe and the victim of pure commercialism, this restricted scope and ambition will be accepted by the public as the affirmed limitation. If photography takes unto itself the higher qualities of expression, and makes its own an art foundation, its future will be serious, and its effect upon the public will be impressive.

Whether photography is or is not capable of art must not remain a question. The public must be made to feel the profession's capacity for and embodiment of art, and all doubt as to these must be dispelled. The confidence and respect of the people is to be established.

Under present circumstances such a needed condition of affairs is impossible. To-day all is confusion. We read our periodicals on photography and are amazed at the perversion of art terms, qualities, truths and historical references. For instance, the term Rembrandtesque is used to describe a photo-likeness having a rather light back-ground, supporting a face and bust kept dark with a high light profile. To this absurdity is appended a treatise on lighting, defending the treatment. In these same periodicals, when art is admitted as a convenience or urged as a necessity it is never considered or treated as a cohesive whole, but it is presented in fragments as topics for the month. The mind addressed is confused. And for the reason that unsatisfactory fragments are not conducive to real comprehension the reader is irritated, and after years of this kind of experience art to him becomes a total mystery. He would rid itself of it if human instinct permitted its elimination.

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It follows that world-wide as this deficient manner of art-dissemination at present is, there has resulted a confusion of ideas and aims among the rank and file. No common ground exists upon which all can meet, and there is an inability to grow together, to write the triumphs of the individual's efforts for the common good. The public is proportionately slow to give its confidence to the profession.

Art to-day is cosmopolitan; photography is no less so. In art every country contributes to and gives color to each year's birth of new ideas. Modern facilities for transportation bring the products of the world's art to our doors. Our minds, in common with those of people the world over, feed upon the same material. Oriental art is affected by our realism; Occidental art has gained new life by absorbing the principles that are embodied in the traditions of the East. Out of this fusion our taste is formed, and is advanced by our power to penetrate deeper. Present-day art, therefore, has not the limited nature peculiar to art in the beginning of the past century. Its principles to-day grow out of its expanded, world-wide material.

And yet those who attempt to instruct in photography go back chiefly to the English school of the beginning of the nineteenth century. Burnet's Essays are quoted promiscuously, although these essays were the outcome of the study of a limited field of the Dutch *genre* and portrait art, at that time in strongest public favor. Art since that day has seen innumerable changes and new influences. Its whole mode of reasoning has undergone change. Our photographs must feed the modern mind; how can they do it on past-century methods?

Hardly more helpful are the lectures by the great academicians of England, for reasons similar to those just cited. Besides, art cannot be taught by mere discourses. Pictures grow out of pictures that are painted, drawn or photographed, but not out of word pictures. Words are only a help when the picture is before us. Not every artist can teach, and therefore schools are established so that the young may have the advantage of the instruction from those especially fitted for it.

The true instructor sees the whole fabric of all the arts. He deduces principles fundamental to them, and so presents them to his followers that they in turn may hold the key to unlock the treasures of nature, and may practice with success.

The large truths and their evolution come first into consideration. The relation of the arts to each other and their use to man follow. Finally comes the consideration of the developments possible to the technique peculiar to a specialized branch.

Photography should grow out of the latter, evolving a system that would give backbone to the profession. Thus far it has been treated as if it should finally develop into oil-painting. How inconsistent! Photography frankly is a new tool and we must see how much can be done with it. Oil-technique is centuries old, and is not yet exhausted. Photography promises a similar long-livedness. Its life is but begun. It needs the school in which to learn and a temple of ideals at which to worship. True inwardness, soul, art, will result, and the people's heart will be touched.

OTTO WALTER BECK.

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Influences.

THERE are two sides to every question, and to some problems there are many apparent solutions. The proneness of photographers to imitate, or their susceptibility to new influences, may be as much a testimony to the vitality which photography as a whole possesses, as it may also be regarded as an indication of a want of strong and definite purpose on the part of those practising it.

Photography altogether, and especially that phase of it in which the motive is æsthetic and the aim the making of a picture, is perhaps too young to have developed any very broad principles for its own guidance, and hence it borrows from the older arts. It takes painting or etching as its standard of excellence and schools its votaries in the doings and thoughts of artists. Having little foundation of its own, it is readily led by each passing attraction, and looking no deeper than the surface, thinks to find in each beckoning influence true guidance to better things.

There is ever present an endeavor to find a royal road to success, a never-failing prescription whereby we may make our photography an artistic expression of our own ideas; which is precisely the thing no rule or prescription can ever give us. A new method or material is used by someone with success, and however characteristically independent we may be, or however resolved not to be led by fashion or craze, rarely indeed does it happen that within a few weeks we are not all trying the same method—only striving for conscience sake to use it in a slightly different way.

If by deliberate intent we invent a convenient device, or chance upon some means or method, we easily fall into the way of advising others to follow our lead, in much the same spirit as though we said "Try my patent panacea."

True, our art critics tell us to try all means, experiment with all processes, so that we may find what will most readily yield that which we require. Such advice is good if followed with discretion. But whilst we are hesitating upon which road to take, trying a few steps first on one and then on another, might we not push ahead by sticking to the path we are already in, for after all do the ends attained by gum, glycerine, stale platinotype, ozotype, and the rest differ in essentials? Fogged or spoilt platinotype paper may yield the low-tinted, mellow appearance that some prefer, yet is it not a merit in itself but only as it helps an individual to realize his ideas, whereas it would be useless to another, except in so far as he intended to imitate the appearance of some of Mr. Holland Day's prints.

The obliteration of parts of the image and the differentiation of colours obtained so charmingly by glycerine development is but a manner of breaking down the over-completeness and monotony of the photographic print. It adds little to the individual's power of expressing an ideal. A gum print will not be mistaken for a platinotype, nor will a pencil drawing be taken for one with pen and ink, yet the one is not so immeasurably superior, in its power of expression, to the other. Even the most advanced and enlightened of photographers using the camera for artistic ends still allows method and process to occupy too important a place in his thoughts.

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The processes which will most attract the pictorial worker are those which seem to offer the greatest power of elimination or suppression, and of emphasis. Without the latter there can be no true art. Yet a process judged by and adopted on account of another man's successful practice is as dangerous as fire in a child's hands. Using more or less for the same purpose a means chosen by another, and that other being, as all photographers are, not sufficiently free from the interest he feels in his process, and therefore to some extent obedient to it, there will inevitably be something more than a mere taint of imitation in the result.

This is what has always happened, and still occurs in photographic work. It is either rough paper, or printing through silk, substituting a pinhole for a lens, printing in pigmented gum partly insoluble, hence easily removed in places, working on the back of the negative, print development by a brush, and all the host of recommendations that have come since men began to see that the almost automatic image made by the photographic process left something to be wished for. All these things are in a way but extensions of the mechanical process, and are not only utterly vain, unless employed with a full knowledge of what in each case they are required to do, but may be destructive of individuality.

We indulgently speak of the influence of the American school, the influence of Robinson's, Annan's, or Demachy's works. But it is to be doubted whether the evidence of influence is not in reality an unconscious imitation, the result of employing a process in too passive obedience to the course that process most easily takes.

Having referred to the influence of the American photographs, may I enlarge on this for a moment. Since the London Exhibitions of last Autumn there is evident everywhere the result of their example, but it is chiefly in the direction of imitating the style of mounting and in a more fearless disregard for some of the time-honored traditions as to pose, lighting, and so on. I doubt very much if—except, perhaps, in some very rare instances—the lesson which they might have taught has been grasped. I am not yet quite certain whether it is in the power of those prints to convey to photographers in a different country and with an entirely different environment what the makers themselves felt.

To begin with, is it not a fact that in the photographs which take our fancy and really please us there is a very great deal due to "style," manner, even to mounting and framing—all of which things can be imitated. Were we to take a Rembrandt and set it in a whimsical Japanese frame it would not be mistaken for a Whistler; but an average photograph set up in the manner which we have come to associate with the newer pictorial workers in America, would evoke the remark, "Here's one of those American prints."

Not only the fashion of the mount, but the choice of the model, the scheme of lighting, the composition, and especially perhaps the texture, surface and color, are all matters which one may easily copy from another. Having done so, too often it must be admitted that there is little choice between the original and the imitation; and if the really fine work can be so nearly equalled by imitating it or acting under its influence, does it not go to show that even in the

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photography of our leading men too much is derived from mere execution, and the trickery of nice manners?

And so to-day one sees everywhere photographs of a pictorial merit which one would have felt inclined to regard as masterpieces a few years ago. It is not easy to describe them, but the chief characteristics are a general suppression of sharpness and an absence of unnaturally white high lights scattered hither and thither, a general softness and harmony, and for color a pleasant brown or warm black. It is as though the photographers of ten years ago had been to a training college in some great city and learned to speak softly and demean themselves with graceful deportment and good manners. We shall find that they have learned this polished behavior by watching, imitating, and being influenced by certain masters as models.

It falls to my lot during each month to handle hundreds of photographs made by what I may call the average amateur, and whereas a few years ago prints of the kind I have described were rare, now they are present in each parcel and competition by scores and fifties. They are due to the influence of a few leaders, and are unconscious imitations of those good manners and cultured exteriors which depend mainly on mere method and material.

Little wonder then that these imitations lack the power to give full and deep satisfaction, but are shallow, and of only ephemeral interest.

I shall be content if this article does no more than suggest to a few of its readers that it is not sufficient for the attainment of artistic merit that our photographs possess an astonishing resemblance to drawings or etchings. Neither is the pictorial side advanced by the fact that in our photography we have learned so far to gain mastery over the mechanical, that the mechanic, if without taste, judgment, or feeling, could not do the like. More than this is required for art—though truly even these things are pleasant, and are welcome for that reason alone.

It might be an instructive exercise if on being confronted with a really pleasing pictorial photograph we were first to try and trace the derivation or influence to which its various characteristics are due; to say the color and surface texture are due to so and so, the character of the subject after Mr. X., the diffusion and softness reminds one of Mr. Z., and is probably due to his example, whilst the composition is quite à la P. or Q. And then what is there left? Stripped of its civilized clothes, shorn of its polish and fashionable manners, what of heart or soul or great intention has it?

Does it help us to see beauty in some phase of nature where we had not before thought to find it; does it start the imagination on a new quest, or give us even a passing enjoyment when otherwise the world would have been to us void and insipid? "Picture-making" is a clumsy expression, and perhaps is all too typical of the class—namely, photographers—by whom it seems to have been invented. It betrays the fact that with most the *making* of the picture is of more importance than its *conception;* and that the photograph itself, and not the ideas which it may create, are the object of the producer's efforts.

With so facile a means as photography almost any one can *make* a picture, especially if he has in some one else's work a pattern and guide. But how few

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CITADEL—WURZBURG

From a "Gum" Print

By Benjamin Sharp
(Philadelphia)

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intelligibly express a fine impression or tell by graphic means how nature moved him to beautiful imaginings.

I doubt not that to some who may read this such admonitions are unnecessary. All that I can say on such a theme they know full well already. Patiently and with conscientious endeavor they have been using their photography in obedience to their own craving for æsthetic pleasure, and with a hope of appealing to the feeling of others by subtle suggestion rather than direct portrayal.

Often shadowy and vague to those to whom photography is interesting as a process but distasteful as a means of expression, such attempts to appeal to the imagination and emotions fail to have any effect at all, and seem therefore wholly superfluous. With by far the majority the satisfaction of animal sensations—seeing, tasting, hearing, etc., is constitutionally a first impulse. With them anything that is intended to reach the mind, the soul, the heart, through the eyes, must pay extortionate toll at the gate. The mere pleasure of seeing for the sake of seeing, which is an insatiable desire, must be appeased.

Somewhat of a voluptuary is the lover of realism, and in principles no less a sensualist than he whose indulgence debases his finer reason. The ordinary powers of vision are no longer sufficient to satisfy his lust of seeing and the magnification of the invisibly small and of the invisibly distant is called on to minister to his craving. Nature around him, as usually seen, is no longer enough; his appetite demands that it shall be seasoned with the spice of stereoscopic relief, wide-angle comprehensiveness, and exaggerated precision and detail.

"The gates of the soul," some one has called the eyes; but there is then such a crush at the gate that nothing ever enters, and that "soul" perishes anon, for want of nourishment!

Such, if I have not mistaken him, is the man who wants everything clear, distinct, and well defined. To him a photograph or anything of a similar nature is something to be *looked at*, or it may be it is something to be understood, analysed and dissected. But if he is intolerant of our claims to make the picture something more, is it quite certain that the earnest pictorial worker is not also sometimes as impatient with that neighbor whose less active imagination needs a more direct and palpable appeal?

Does not the enthusiastic pictorial aspirant stand in danger of believing his own work to possess qualities and power or suggestion which really exist only in his own mind? We all regard our own offspring with indulgence, even to fancying already accomplished our best hopes for the child's future. If "None are so blind as those that will not see," be true, it compels the contrariant, that it is the easier to see that which we wish to be visible. Carried away by the desire to express something by means of our picture, may it not be that when it is done we deceive ourselves into the belief that it really does contain the suggestion we desired; whereas another looking at our work and not having the clue to its intention, which its creator necessarily possesses, fails to grasp a meaning which if indicated at all is hinted at in so slight a manner as to escape recognition.

I recollect not long ago looking at an American exhibition print by a photographer for many of whose productions I have the highest regard and admira-

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tion, but this one was to me incomprehensible and awakened no response in my perfectly willing mind. Whilst wondering over it and doubting myself, there came one to explain. "Isn't that beautiful?" said he. I hesitated and then confessed my difficulty.

A wan, white face of a woman, the drawn and haggard expression of which seemed to denote terrible suffering or reckless dissipation, a slightly indicated background against which the shoulder and part of the arm were obscurely shown, and the rest of the figure utter blackness, merging into an equal obscurity in the surroundings.

Such the picture was to me, and my friend said, "Oh, but can you not feel instinctively the fullness and roundness of the living form under the simple black gown; does not the figure seem to palpitate with life?"

Now, when I see a picture which I know to be held of much account by some, but which does not appeal to me, the attitude I have felt it safer to adopt is to say to myself: "This may be very fine but I do not understand it, therefore I am not qualified to condemn it." But here was a picture with an interpreter, and it set me thinking whether enthusiasm for the work of another, but more especially absorption in our own, may not really often lead us to see in it qualities and characters which it does not possess. One may sit in the gloaming and watch the glowing embers until through our imagination faces, forms and figures seem to be undeniably there; yet another entering the room sees nothing but burnt coal. May it not be the same in our higher flights of pictorial photography? I am suggesting this not by way of reproach, but rather as each among a company of fellow workers may take counsel of the other.

Say some beautiful scene or subject attracts us, and as we gaze we are filled with deep feeling, a thrill of pleasure or a sense of wondering admiration. We proceed to photograph the subject and first see that it is on the plate and in focus to the degree we think best But how much of the emotion which the original caused is locked up in the latent image of the plate, to be regenerated upon its development? To what degree can we expect the reduced black and white image of the photograph to awaken the same feeling that the original called up? But, full of the memory of the original, we endeavor to produce a picture which will express the original impression, until it may well be that the finished print does seem to be successful and we are conscious once more of the mystery, the repose, or whatever sentiment the scene at first gave us. But in how many cases is the print not really responsible for this quickening of the feelings? It is really the recollection of the original scene in which we are living and which, because we are saturated with it, seems now to our too willing minds to be due to the power of the little picture we have made. To another who is a stranger to the source of our inspiration the print will be incomprehensible. Then we perhaps complain that he has no imagination and wants everything conventionally plain and simple.

Some such feelings as these have actuated me in my own photographic work and have perhaps driven me to the opposite extreme. Often when I have obtained some effect that pleases me and seems to suggest just what I wanted, I pause and say to myself, "That is all very well for *me* because *I know before-*

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hand what I am trying to get; but will it tell the same tale to a stranger—will it be intelligible to the man who although mainly sympathetic, knows nothing of the personal motive and to whom, if it is to fulfil its intention, it must therefore strike no uncertain note, nor leave him wondering what it is all about?"

By this I don't mean that I require a picture to tell a story or to have a literary character; far from it. But if it aim at giving mere æsthetic pleasure it must possess just so much obvious meaning that the enquiry as to what it is and what it is not, should never arise to disturb the enjoyment. On the other hand, if the intention of the picture is to appeal to the emotions and move them through beautiful or harmonious forms and tones, then we must be quite sure that the picture really does possess this power and that our ardent wish is not crediting it with the powers we hope for.

Is it not a fact that, influenced by the work of someone else which we have admired, we ourselves produce something without perhaps any very distinct purpose; and after it is done we are very pleased with ourselves, because it so well suggests the grey light of dawn or the soft haze of evening? Or if it be a human figure, we point with pride to the fine suggestion of lithe and graceful youth or the fuller curves and richer elegance of maturity. We do not admit even to ourselves that these suggestions are here chiefly by chance and were not deliberately and persistently sought and intended. Such qualities redound no more to our credit and are no more truly artistic than is the accidental excellence of a haphazard snap-shot; and because these qualities are accidental and their manifestation not the crowning development of sustained effort, it is more than likely that they do not really exist to the degree that we think they do. The ideas are in us, some recollection which the print before us happens to awaken; but if I understand the matter aright, art should actually create new emotions and not serve as a short-hand note to remind us of some past incidents without which the present picture has no direct relationship.

Influence which results in the imitation of a style or manner is a thing to be dreaded, because its results often appear so nearly like the original that the spurious safely masquerades in the garb of the genuine; and in photography at least the bolder and less conventional a departure, the more easy is it passingly well to imitate it. So by way of a word of warning to my fellow traveller in the way, I would say: think twice and three times before you forsake the particular path you are treading, the method you are employing, or the effects or aims you are seeking. However good or attractive some new school seems, be quite sure that you have exhausted the possibilities of your own way before allowing the newer example to influence you.

A. HORSLEY HINTON.

Some First Principles.

BEFORE any production can justly lay claim to be seriously considered a work of art, it must conform to certain fundamental conditions. It is a prerequisite that it must appeal to and satisfy the eye, the mind (*i. e.*, the reason), and the sentiment (*i. e.*, the heart). No absolute rules for fulfilling these requirements can ever be formulated, though the critical examination of works of art throughout many centuries has resulted in the recognition of certain broad, general principles whose usefulness all artists concede. These principles, general as they are, are by no means absolute, nor are they to be slavishly adhered to, but it is the part of wisdom to become thoroughly familiar with them

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in order that we may, at times, intelligently violate them. At the outset it is highly important that we should be able clearly to distinguish this great difference between ignorantly failing to follow an established rule and an intentional violation of an accepted law. In the one case we offend through want of knowledge, in the other our offence is off-set by the measure of the originality which we display. In fact, to be truly original demands great familiarity with the work of all who have preceded us, for otherwise we shall not be able to profit by their experience. The greatest value of these formulated rules for our guidance will be as factors in the education of eyes and mind, but they will aid us less in the work of sentiment, for in the expression of sentiment the personal element is most apparent.

Now photography, being a graphic art, speaks to us through the medium of our eyes. In it we are dependent for our effect upon an optical illusion; for upon a flat surface we are to picture depths and reliefs, the diminution of forms, the values of color and the play of light and shade, and in order to create this optical fiction we must depend upon our apparatus and our knowledge of chemistry and of optics. So much for the first sub-division of our trio, sight.

Now for our second element, the mind or reason. Here we are less hampered because our means are less mechanical. First let us try to seek out what will satisfy our minds, and in our search we shall find that our first great principle is conformity to the universal *law of Harmony*, the law of all intellectual creation. No other law equals it in power. Where it exists the mind is charmed; in its absence all other beauty fades. But in its operation this law of harmony is not confined to any one feature or phase of art. It is applicable to and may be found in lines, in forms, in the arrangement of composition, as well as in the distribution of light and shade and in the values. To guide and aid us in satisfying this, our second factor, we shall find most helpful the principles of æsthetics.

To our third division—the satisfaction of our hearts, the sentiment our work is to awaken, the ideas to which it shall give birth and the impression it will produce—much study must be devoted. All work worthy of being considered art must satisfy this factor, for as one old writer has said, "Art is nature passed through the alembic of man." If art, as another writer puts it, is "the state of the soul of the artist," our first consideration before treating a motive must be to determine if any thought or sentiment can be found in it or conveyed by a fitting representation of it, and then how most feelingly and eloquently to convey it to the beholder. The purchase of a camera and outfit and familiarity with rules for the development of a plate will not necessarily enable us to produce a series of artistic pictures. A photograph is not, then, of itself a work of art; but may it not be made such? Unquestionably; but nature must first have endowed one with certain necessary qualities capable of cultivation. Just as in music training alone cannot produce a singer or a musician unless nature has first gifted us with quality of voice or sensitiveness of ear which cultivation will develop, so in order to produce artistic work in photography one must first have been endowed with some measure of artistic temperament or instinct. Dependent upon the measure of that endowment and its cultivation will be the greatness of that which we produce. We are not all equally gifted; there are times when nature is in a more poetic and liberal mood than at others, and at such times an occasional genius is born. But the photographer who aims at excellence in his art must assiduously cultivate a keen appreciation of color, even though his work goes forth to the world in black and white; he must have an instinctive feeling for the beautiful; and above all must he be self-critical, for on this hinges his entire success.

J. WELLS CHAMPNEY.

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The Figure-Subject in Pictorial Photography.

IN an article on "Figure Photography" in the latest issue of CAMERA NOTES occurs the following passage: "Neither has there to be behind the kodak or camera any special kind of photographer; anyone who can work quickly and precisely and quietly can do good work of this kind." Surely this is a surprising statement in view of the difficulties of figure picture-making generally, and of some special ones which confront the photographer particularly. Indeed, it can only be explained by assuming that the writer is not referring to picture-making at all, but only to the record of figures by means of photography, as a pleasant pastime for the peripatetic snap-shotter. This conclusion seems warranted by the sentence which follows: "If any special qualification is required, it is the power of *seeing everything at once,* not such a difficult thing for those of average eyesight as it may appear; though difficult, if not impossible, to those who are short-sighted or those who have to wear spectacles."

The statement will give great encouragement and satisfaction to hundreds of photographers who are executing just the kind of work that might be expected to result from such limited qualifications, and who will have found confirmation of what no doubt they already feel, that their work is all which can be desired. A similar narrowness of aim distinguishes a great many painters' treatment of the figure, and this blindness to the higher possibilities of the figure subject is very generally shared by the public. It may not be amiss to try and enter into the purpose which actuates artists, whether painters or photographers, in approaching this most fascinating branch of art. And first let me attempt a general consideration of the matter; venturing afterwards to try and discover its special application to photography.

It was a pretty saying of Pope's that "the noblest study of mankind is man." The dictum is, perhaps, a little too pat to be precise, yet on the whole has been justified by centuries of artistic tradition which puts the study of the human figure in the front rank of pictorial motive; and there is little doubt that to the public at large the figure subject has more attractions than any other. Let us note from what very different points of view the public and the best artists have reached this agreement.

To the former the prime charm of a figure picture consists in its "human interest"; to the artist in the possibilities of beauty inherent in the human figure. The two ideas may be summarised as, respectively, the illustrative and the decorative; and both may be represented in the same picture, but never, if it is the work of a great artist, will the latter be missing. Stated otherwise, the difference is that between the mere record of facts and the way in which they are recorded. The average public looks only for the portrayal of some incident or story; eagerly inquires the title of the picture and "what it is all about"; searches the picture in order to satisfy itself that the facts have been literally rendered: demands a pictorial inventory of the circumstances and criticises them as to their accuracy and completeness. It looks for a detailed statement rendered after the manner of the literary man; ignoring the separate, individual qualities and possibilities of a picture and considering it merely as an appendage to the pen; an illustration, in fact, in the boldest acceptation of the term.

This view of the figure picture is no new one; being prevalent enough in the days of the Italian Renaissance, during the earlier half of the fifteenth century, when the artist was engaged by priestly and lay patrons to paint religious subjects. How well Browning has summarised the motive and the effect when he makes Fra Lippo Lippi say:

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"I painted a Saint Laurence six months since
At Prato, splashed the fresco in fine style:
'How looks my painting, now the scaffold's down?'
I ask a brother: 'Hugely,' he returns—
'Already not one phiz of your three slaves
'Who turn the Deacon off his toasted side
'But's scratched and prodded to our heart's content,
'The pious people have so eased their own
'With coming to say prayers there in a rage,
'We get on fast to see the bricks beneath.
'Expect another job this time next year,
'For pity and religion grow i' the crowd—
'Your painting serves its purpose!' Hang the fools!"

And "Hang the fools!" is still re-echoed by the exasperated artist of to-day when he finds his point of view so entirely misunderstood or ignored by the public; the latter confining their attention to what he says in neglect of his way of saying it. They miss the point that if picture-making is a method of expression independent of the literary method, it should be judged by those qualities which are peculiar to itself. For judged by the literary standard, the painter or photographer is at a disadvantage with the writer, since he cannot include in his picture the sequence of circumstances and of emotions leading up to the culminating point. But, on the other hand, in the terseness of his presentment and the vividness with which he can flash his meaning instantaneously upon our consciousness, the advantage is all with him; and the extent to which he relies upon these qualities, both in the choice of subject and in manner of rendering it, will be his measure of success.

For not every subject will serve his turn. There is a class of subject readily adapted to the leisurely, methodic, analytical process of the writer; and quite another kind appropriate to pictorial presentment which must be synthetic, no matter how analytical may have been the study which preceded it. And the subject as he presents it must be self-sufficient, needing no other justification for existence than its own beauty, force or character; and, if it involves a story, self-explanatory, not dependent upon quotations of prose or verse to make the simple meaning of its title intelligible.

As regards the conception of the subject, we may gather from a study of great works that the main points are that the subject has been thoroughly comprehended, sincerely felt and pictured fully in the brain before its representation is commenced. This antecedent realization may be the result either of profound study and experiment or of a momentary suggestion vividly seized. The model, for example, may be resting. The limbs, free from restraint, loosen into lines of unconscious *abandon;* at the same moment, perhaps, the sunlight falls upon the polished bosses of the shoulder and breast, while shadow wraps the remainder in a curtain of mystery. The artist sees at once the pictorial possibilities, he is filled with enthusiasm, seizes the charcoal or adjusts the camera and records his impressions red-hot. Later he may develop his study into a picture, trying to bring out those qualities which had impressed him so vividly, and last of all may put a name to the picture. But the title was not the genesis of the picture, which had its inspiration in the chance presentment of a subject of *abstract* beauty; and we shall not reach an appreciation of his work by poring over the title and endeavoring to square the representation with it. Least of all shall we ever put ourselves in sympathy with the artist if we suppose that great work necessarily involves a great and elevated subject. The artists of the Venetian School were great men, who lived in big and stirring times, intimate with women of noble build and with men distinguished by enterprise, ambition and intense pride of country, yet these artists often seem to have been striving most con-

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sciously to represent the gorgeous color and texture of rich fabrics and the fascination of light upon ripely rounded limbs. That we find such pictures great is due to the large manner in which motives, comparatively trivial, have been expressed. And it not this a common experience of ourselves? When we were young, we had such big thoughts, as far beyond our capacity of expression as of our comprehension; as we mature, our horizon narrows, but the sense of vision grows; we reach out and grasp, alas! very much smaller things, but with a livelier comprehension and an increase of ownership that compensate for their limitations.

The conception of the subject, however, may be the product of long and careful study. Such is Millet's "Sower." His sympathies were with the laborer; he knew him intimately in the going in and out of daily life; the solitary figure, passing rapidly down the furrow, scattering grain that in the fulness of the season was to mean life to himself and others, had been noted time and again with penetrating comprehensiveness, not only in its individual characteristics, but in its relation to the big scheme of life. So that when at length the artist realised the fruits of study, he portrayed not *a* sower, but "THE SOWER"; a typal embodiment which by force of the knowledge and sincerity involved must remain a classic.

On the other hand, there were recently exhibited some photographs of a Sicilian sower in various phases of his occupation. Why did they fail, as I think they did, of satisfactory rendering? Because they were simply illustrations of arrested movement, revealing no study of the salient characteristics of the subject or any attempt to unite them in one epitome. In this way the motive had not been sincere. The photographer may have had Millet's picture in his mind and, certainly, had been attracted by the peasant's costume and how it would lend itself to a picture out of the ordinary. He came and saw and snapped his camera, but did not conquer the intimate, inner qualities of the subject. His prints were merely snap-shots, and, if he had taken a number of different attitudes and then combined them in one of those rotary contrivances that mingle the separate units into an organic movement, the latter might have come somewhere near to being an equivalent of Millet's picture. But, as it was, these prints were a fair example of what must have been in the mind of the writer in CAMERA NOTES, quoted above: "Anyone who can work quickly and precisely and quietly, can do good work of this kind"; merely interesting records of a tour in search of the picturesque.

Oh! that same word "picturesque"—what a fogginess of misconception it involves! Pictorial is intelligible; it is the picture equivalent for actual facts, but the suffix "esque" puts the idea into the category of "kind o' "; not pictorial, but "kind o' so." It represents that quality of mind which cannot find pictorial motive in a building unless decay has settled down upon it, in a human being unless clothed in some unfamiliar costume. There are painters as well as photographers who compass lands and seas to find lawn caps, stiff bodices and cheap jewelry, because, as they say, such lend themselves to picturesqueness, as if the country life at home were barren of pictorial suggestion. Surely, the barrenness is in their own imaginations. It is a notable fact that when Israels and Blommers or other Dutch painters portray a peasant of Holland you are hardly reminded of the costume, whereas when the American or Englishman essays the same theme, you are conscious of little else. The former are not attracted primarily by the little local accidents, but by the large universal truths of human nature, which are equally to be found at home by him who has sympathetic discernment and a true eye for seeing. Indeed, among painters and photographers alike there seem to be two orders of mind or habits of seeing; one continually searching for the picturesque, the other seeing everything pictorially. The former are by comparison journeymen hunting for soft jobs, the others artists,

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with the constructive, creative gift, who can take a fact, however old or hackneyed, and reshape it into something vitally fresh, because they infuse into it something of their own personality.

While the picture-maker proves himself to be an artist by the selection of a subject particularly adapted to pictorial representation, by the thoroughness with which he grasps its salient characteristics, and by the vividness of his antecedent conception, he does so also by the reliance which he places on the methods of expression peculiar to his art. How few people realise that these are abstract and make their primary appeal to the eye! Later, in the case of certain subjects, they may reach the intellect, but even then through the passage way of the senses. In literature, on the contrary, the words travel direct to the intellect and may later arouse a brain impression as of a picture seen. But in the actual picture of painting or photography, it is the things seen which affect us, and the artist's skill is shown in what he offers to our sight and ours in the receptivity of our vision. He offers us certainly a concrete fact—some figure or incident; he cannot help himself, and this is his limitation, as compared with the musician who transports us at once into the abstract. His feet are necessarily of clay, and for the most part the public never look above his knees, and so fail to discover that in the development of the concrete he has reached up into the abstract. The lines of his picture, the shape of the forms and their union into one composition are designed to yield pleasure to our eyes; so also the colors, individually and in their harmony of relation, will play upon the eye, as music on the ear, arousing actual emotions of depth or delicacy, as the case may be, which the distribution of light and dark throughout the picture will increase, while the representation of texture on the surfaces of the different objects, tickling by suggestion the sense of touch, will add a further source of pleasure. The picture that does not represent the subject with some, at least, of these qualities is as barren of enjoyment to a cultivated taste as the property pie which does service for real pie in a stage play; and the person who cannot realise enjoyment from these qualities is like a man eating strawberries after he has lost his senses of taste and smell.

In confirmation of this point, that the essential beauty of a picture consists in these abstract qualities, let us recall a few that are accepted masterpieces; for example (I select at random), Titian's *Assumption,* Rubens's *Descent from the Cross,* Raphael's Madonnas, and, to come nearer home, John La Farge's *Ascension* in the Church of the Ascension, New York. Is it the subject in each case that is responsible for the impressiveness? Scarcely, for we have seen representations of the same subjects that have left us cold. Rather, it is an eloquence resulting from the pictorial qualities: in the *Assumption,* a superb massing of stately form and glorious color and the suggestion of uplifting movement; in the *Descent from the Cross,* the impressive contrast of light and dark, the white, drooping form of the Saviour so pathetically relieved against the solemn gravity of the dark figures massed around it. Raphael sheds over his Madonnas a golden haze of tenderness that translates a simple peasant girl into a typal expression of maternal and divine love; and John La Farge, partly by the noble adjustment of the figures to the spaces and partly by the ringing dignity of the color scheme, draws our imagination upward with the ascending figure. These are not exhaustive statements of the sources of gratification in these pictures or of the means employed to bring the story or meaning home to us, but enough, perhaps, to suggest that the latter are purely abstract, and that through reliance upon these abstract qualities the sublimity, pathos or tenderness of the subject has been developed. In all these pictures the illustrative and the decorative motives, to which allusion was made above, are combined; and, if the abstract qualities are so important in their case, it will be admitted that they must be more so when the motive is singly decorative. Indeed, a complete reliance upon them can be the only justification for adopting it.

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NUDE
By Wm. W. Renwick
(New York)

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So far we have been discussing the general principles involved in the making of figure-pictures, and may now apply them more particularly to photography. Surely they demand, except in the case of purely illustrative prints, such as are used in the daily and weekly papers, qualifications which by no means every one possesses; calling, in fact, for qualities of a very high artistic order. It cannot be too often insisted that the mere snap-shotting of figures or the mere posing of them in some agreeable position is as far removed from the artistic possibilities of picture photography as night from day. The ultimate possibilities of the art are only matter of conjecture, but already results are obtained which would have been deemed impossible a short time ago, and their beauty proceeds from reliance upon the artistic qualities common to painting, with the sole exception of many colors. The photograph is still a monochrome; yet in the opportunities it gives of rich and delicate tones, the limitation is less of a hindrance than some would suppose. The real limitation, the one most difficult to circumvent, comes from the physical and mental imperfections of the model. In studies from the nude this fact is often painfully apparent. Even when the form is comparatively free from faults, a consciousness or even an excess of unconsciousness, amounting to blank indifference, or some simpering expression of sentiment will mar the picture. And yet we have seen how successfully this difficulty has been surmounted by Frank Eugene and F. Holland Day. The latter has done some very beautiful work from the nude model, particularly with a Nubian, and again with children. His motive in these, I should imagine, has been purely decorative; and it is the entire absence of any sentiment that is an element in his success, since it leaves one to uninterrupted enjoyment of the beauties of form, color and texture. Mr. Eugene, also, in his *Adam and Eve* has obliterated the faces by scoring the surface of the plate with lines. The reason is obvious, and again we find ourselves concentrated upon the abstract beauties of the picture. These and other examples, in fact, suggest a conclusion that the best way of securing an acceptable picture in the nude is by adopting some expedient to cancel the personality of the model, either by hiding the face, or by keeping the figure far back in the picture whence the features do not count or else by so accentuating the other elements of the picture that the attention is diverted from the face.

In the *genre* picture also this problem has to be met in a mitigated form, for the least self-consciousness stiffens; and under- or over-realisation of the part that is being played may jar upon the general feeling of the subject. But in *genre* the accessories may be made to play, and ought to play so important a part that the figure becomes merged in them, if properly treated. Indeed, one may almost divide the examples of this class of picture into two kinds: those in which there is a *mise-en-scène* including figures and those in which there are figures with some sort of setting added, and it is the former which, in photography at least, appear to be the more satisfactory, and such complete identity of figure and environment demands the most synthetic arrangement. If a profusion of detail is allowed, the figure will necessarily obtrude itself, without, however, necessarily gaining separate importance, for the general confusion distracts. While, therefore, there should be some central motive to which everything is subordinated, the same should not be the figures, but some abstract quality, especially that of the lighting of the picture. Let this clearly express the sentiment of the picture, as it may very readily be made to do, and everything will fall into due relation to it, the accessories as well as the figure; and the latter, relieved from the chief burden of expressing the meaning of the picture, will contribute its share with all the greater spontaneity.

On the other hand, the artist may wish to solve the problem by confronting it instead of getting around it, and may determine to make the expression of the face the prime factor in the picture. Then he must either find a model that

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already corresponds to his conception, that may, indeed, have inspired it, or he will diligently coach his model, or, as a final resort, act as model himself. Here, again, I am reminded of Mr. Day, who, in several cases, notably in a series of heads, portraying the "Seven Last Words" of the Savior, posed for himself. Silly objections have been raised to this on the score of propriety, as if all the religious pictures had not been painted from models. A more tenable criticism would be that the theme is too tremendous to be treated with main reliance on the expression of the faces as in this case, and that the result attained, though very impressive, is rather histrionic than religious.

This allusion to religious subjects reminds one of many prints depicting some tragic emotion, none of which seemed satisfactory. I recall, especially, some examples by Mr. Clarence H. White, cleverly posed and very beautiful in their rich quality of color. Their failure to convey the impression intended may possibly be due to the fact that Mr. White's temperament does not so strongly incline towards such subjects as to others of tenderer sentiment. At least such might be inferred from a study of a large number of his prints. Mr. Joseph T. Keiley has also essayed this kind of picture, as in the case of a Shylock, using an actor for a model and relying very much upon the latter's contributiin to the result. But an actor's power to create an impression is in a general way a relative one; dependent to a great extent upon the readiness of his audience to accept the illusion. Between the two there is a constant reciprocity of feeling and the connecting link is the sequence of the words. In a picture the artist has to establish the connection in order to help out the efforts of his model, and it is just because Mr. Keiley has depended too exclusively on the cleverness of the model, that he seems to me to have failed. And this brings one back to the point, which the more one thinks of it seems of greater importance, that to succeed in *genre* the artist must make some abstract quality the prime feature of his picture.

So far I have been considering the deliberate posing of the model; but there is a class of pictures in which the figure is introduced without its knowledge or, at any rate, without knowledge of the actual moment at which the exposure is made. Mr. Alfred Stieglitz has done some notable work in this direction, particularly in the series of pictures, made at Katwyk, and they bear out what I have said about the wisdom of subordinating the figure to some abstract motive. In "The Gossips," for example, and "Scurrying Home," he has treated the figures as part of the scene, related to it and deriving from it their own significance. And the pictures were not made, I understand, until the essential features of the subject had been thoroughly digested and the relation of the figures to the scene and the exact part they should play in it as to position and relative importance from a pictorial standpoint, had been well considered. This brings one back to the comparison of Millet's *Sower* with the photographs of a Sicilian sower. Can the photographer emulate the methods of the painter, even if he fail to reach his results? I am unable to see why not. Millet must have made an exhaustive anaylsis of the man at work until he had mastered the salient features of the operation; then, many studies were probably executed before he reached the final formula of expression. The anaylsis is certainly within the possibilities of the photographer; and repeated snap-shots might take the place of sketches, until, at last, the desired result has been attained. But this involves the sincerity, patience and self-criticism that mark the procedure of the artist, very far removed from the easy conscience and ready self-satisfaction of a mere toucher of the button. It distinguishes the artist of the camera from him who is only playing with it, and justifies the statement that really good figure-photography, so far from being a thing in which any one can succeed, is indeed the highest test of the photographer's ability.

This problem of expressing movement seems full of difficulty. Some years ago a number of photographs were publicly exhibited, representing the position

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of horses at different instants of their gait, and it was clear, at once, that such positions were entirely different from those depicted by painters and accepted by the public as true to life. Immediately it was assumed that, as the painter was manifestly untrue to life, he must be wrong; the point being missed, that according to our sense of what we see, the photographs themselves were entirely false. The picture-maker does not attempt to depict the actual thing, but the impression which it makes upon him, and, in the matter of a horse's gallop, sums up the different phases of the gait into one synthetic formula; which may be arbitrary, but justified, if it succeeds in conveying the impression to ourselves. Therefore, the snap-shot, while no doubt recording accurately some instant of the action, may be very far from expressing the composite result, conveying instead a suggestion of suspended movement. For one photograph of a man walking a hundred can be seen in which he appears to be standing on one leg with the other held up in the air as if it had been hurt.

But the difficulties which photography presents are the measure of its possibilities. If any one could succeed there would be no chance for the artist. It is in a realization of the difficulties and in the persistent endeavor to surmount them that picture photography is being gradually brought to the level of an art.

CHARLES H. CAFFIN.

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Tones and Values.

EVERY profession, calling and even frivolous amusement has a particular terminology, which all interested in the pursuit thereof must master before they can communicate with others on the subject or clearly understand the literature thereof or the discourses thereupon.

Such terminology is the outgrowth of the necessity for and desire to communicate ideas, impart information and perpetuate useful or entertaining knowledge. Certain words are directly coined or borrowed from the vocabulary of other arts or sciences for the expression of certain ideas, and such words in time, through long and special usage, grow to have a more or less definite meaning and significance.

The pictorial photographer has found himself year by year under the ever increasing necessity of learning the language of art and of mastering certain of its terms in order to be able properly to express himself. As yet, however, this has not been done systematically and there are still many who, though liberally educated, find themselves from time to time in some doubt as to the precise meaning, in so far as preciseness is possible, of certain of the terms which more and more frequently they meet with in the course of their photographic reading. Attempt will be made, therefore, from time to time, to explain certain of the most frequently used of these terms. With the meaning of *perspective* every photographer is familiar—but the terms *tones* and *values* are not always quite so entirely understood.

I.

"Tone," says Van Dyke, in that excellent little volume, "How to Judge of a Picture," "is a word often used out of place as synonymous with harmony, but

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you will not so confuse the terms, for they are quite distinct in meaning. Harmony is the relation of color-qualities; tone the relation of color quantities. To be sure, they have much to do with one another, and it is very doubtful if tone may be produced without harmony, or harmony without tone. The distinction between them may be made plainer, perhaps, by saying that harmony has more particularly to do with the problem of whether one color is congenial or well suited to another, while tone 'involves the grades of different colors used and their *proportionate* relationships to one another.'"

George Moore, in "Modern Painting," defines tone thus: "A tone is a combination of colors. In nature colors are separate; they act and react one on the other and so create in the eye the illusion of a mixture of various colors—in other words, of a tone."

"In trying to judge of tone and gradation in a picture, then," to return to Van Dyke, "you would better look, first, for the vantage point of light or the point where the light is the brightest. This should be near the centre, and the bright color should usually be the key note of the picture. Try this note upon your eye, very much as you do a note of music upon your ear. Get the pitch or tone in that way, and then try the other notes to see if they are in proper keeping with it in a descending scale. * * * * In landscapes where there is much perspective and atmospheric effect a lack of positive gradation would be bad; even in figure-pieces, still-life, or *genre* paintings it is necessary, and any picture in which the brightness or light placed at the sides or corners equals or excels the color or light of the centre, may, as a general rule, be set down as poor work."

A tone then is the peculiar shade or color property of an object or space in a picture when considered as a flat reflecting mass that intercepts the light and is acted upon thereby in a separate and distinct manner.

II.

Values. "This word in modern art education is restricted to that property of painted objects whereby they take their places one beyond another in the picture. * * * * But the word *"values"* in its broadest and truest sense refers to beauty only; the value of a tone is its lightness or darkness by which it affects the tone next to it." *

And George Moore writes: "By values is meant the amount of light and shadow† contained in a tone. The relation of a half-tint to the highest light, which is represented by the white paper, the relation of a shadow to the deepest black, which is represented by the chalk pencil, is easy enough to perceive in a drawing; but when the work is in color the values although not less real are more difficult to estimate. For a color can be considered from two points of view: either as so much coloring matter or as so much light and shade.‡

Violet, for instance, contains not only red and blue in proportions which may be indefinitely varied, but also contains proportions of light and shade; the former tending towards the highest light, represented on the palette by flake white; the latter tending towards the deepest dark, represented on the palette by ivory black. Similar to a note in music, no color can be said to be in itself either

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*Dow.

†Shade rather? "Light and Shadow" refers to a phenomenon connected with sunshine while "Light and Shade" is a term referring mainly to the modelling of things, or the manner of depicting a body of their dimensions on a flat surface.

‡It is from this point of view and the *interpretation* of color into light and shade of correct relative values with which the photographic worker has constantly to concern himself, and it was this that lead to the manufacturing of orthochromatic plates, etc.

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false or true, ugly or beautiful. A note and a color acquire beauty and ugliness according to their associations; therefore to color well depends, in the first instance, on the painter's knowledge and intimate sense of the laws of contrast and similitude. But there is still another factor in the art of coloring well; for just as the musician obtains richness and novelty of expression by means of a distribution of sound through the instruments of the orchestra, so does the painter obtain depth and richness through a judicious distribution of values. If we were to disturb the distribution of values in the pictures of Titian, Rubens, Veronese, their colors would at once seem crude, superficial, without cohesion or rarity.

But some will aver that if the color is right the values must be right too. However plausible this theory may seem, the practice of those who hold it amply demonstrates its untruth. It is interesting and instructive to notice how those who seek the color without regard for values inherent in coloring matter never succeed in producing more than a certain shallow, superficial brilliancy; the color of such painters is never rich or profound, and although it may be beautiful it is always wanting in the element of romantic charm and mystery.

The color is melody, the values are the orchestration of the melody; and as the orchestration serves to enrich the melody, so do the values enrich the color. And as melody may—nay, must exist, if the orchestration be really beautiful, so color must inhere wherever the values have been fully observed." *

And again, "Rembrandt and Corot excelled in their mode of pictorial expression known as values, or shall I say chiaroscuro, for in truth he who has said values has hinted chiaroscuro."

Some readers may question the utility of quoting so much that has to do mainly with color when pictorial photography has to do mainly with black and white. While this is true it is also true that the photographer is almost always concerned with the correct interpretations of color values into their equivalent light and shade values, and for this reason he should, to do good work, be intimately familiar with color not only on the surface, but to its core, and be thoroughly conversant with the character and rapidity of its varying vibrations.

Concerning the interpretation of color combinations and effects into their black and white equivalents it should be understood that "dark or shadow masses in black and white have a value as they *recede* from the light; colors have a value as they approach the light." †

"Just precisely how you may decide if the values of a picture be good or bad, weak or strong, I can but imperfectly tell you," continues Van Dyke. "I have tried to point out to you what they are, and for the rest you must look at pictures and study Nature. Possibly you think you know Nature, but you will never know how deep as a well and wide as a barn door is your ignorance of her until you study art. Generally speaking, false values in a picture may be noted not only by the lack of a difference in the pitch of similar colors, but by the absence of proper gradation and atmospheric effect, and by the unreal appearance of the whole piece. Trees at various distances will appear of the same value; people in a throng on the street will all be of equal prominence; the flesh-color on the throat will be as high-keyed as that on the chin, etc. * * * Everything will be flat, the planes of the picture will be lost, the color gradations destroyed."

Values then are the equivalent worths of the various parts of a pictorial composition upon whose comparative correctness and delicacy the harmony of a picture depends.

J. T. K.

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*Thus in black and white interpretation from nature where the values have been finely observed there is a subtle suggestion of the real colors of the theme treated.—K.

†Van Dyke.

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Current Notes.

Transferring Photographs Into Line Drawings.—Of the numerous methods described for obtaining this transformation that published by Hübl is one of the most satisfactory.

Paper of suitable quality is brushed with a half per cent. solution of common salt and when dry is sensitized by brushing with the following solution:

Water	100	grammes
Argentic nitrate	1	"
Citric acid	3	"

When dry it is exposed under a negative, fixed in hypo and dried. No toning is necessary.

The drawing is then made over the photograph with ink composed of India ink in a half per cent. solution of bichromate of potassium. The latter is used instead of water in order to make the lines insoluble.

A weak solution of cyanide of potassium is then used to bleach and dissolve the photographic impression and the line drawing, which remains intact, can then be used for reproduction by the ordinary methods.

Timing Shutters.—The following interesting method is described by J. H. P. in *Photography:*

"Fasten a silvered bead on a violin string and tune the string to a note giving a known number of vibrations, say 400 hundred per second. Focus the lens on the bead in full sunlight. Draw the bow across the string and while it is vibrating take a snap-shot, at the same time moving the violin slightly in the direction of its length. The image of the bead will appear in a wavy line, the number of waves showing the number of vibrations made by the string during the exposure. Suppose it registers 20, the speed of the shutter will be 20-400 or 1-20 of a second."

New Printing Process.—Herr E. Weingärtner, in the *Photographische Centralblatt*, describes a new printing process which embodies the features of both the ozotype process and the old Willis Aniline process. A solution of sodium bichromate, 20 grammes; manganese sulphate, 20 grammes; and water, 100 grammes, is prepared. For use equal portions of this and a 40 per cent. gum arabic solution are taken and suitable paper coated by brushing. The paper is dried in the dark, printed as in the ozotype process and developed in cold or tepid water. After the print is dry it is pinned to a board and brushed with a slightly acidified solution of aniline hydrochlorate thickened with gum. The *Amateur Photographer* suggests the following formula: Crystals of aniline hydrochlorate, 10 grammes; gum arabic, 100 grammes; strong hydrochloric acid, 0.2 to 1 gramme. The image soon becomes greenish and finally deep green, but after the print has been washed and dried is blue black or violet black, somewhat resembling a platinotype.

The compiler of "Current Notes" is desirous of including in this department as many notes of working interest to photographers as possible. He will be pleased to receive from CAMERA NOTES readers communications in reference to new processes, notes on photographic chemistry or optics, or any practical points. Such communications should be addressed to Dr. Charles W. Stevens at The Camera Club, and if published due credit will be given to the contributor.

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On Exhibitions.

IN these days of theorizing on the usefulness of a National Salon for Painters, it may be profitable to investigate how far exhibitions in general help to educate the public, further the interests of the artists and give an impetus to art itself. The public of course want exhibitions. It is the easiest way to get acquainted with an artist's work. To the majority the study of art is merely a pastime, a relaxation; it has to reach their consciousness easily, like music, which for that reason solely is the most popular of arts to-day.

Except through illustrated criticisms, an exhibition is the only means by which the public and the artists come in contact with each other. It has become to the modern artist the legitimate way of showing his work and offering it for sale, and it would be difficult to find another method in which this could be accomplished in the same satisfactory manner. Studio exhibitions have often been recommended and are practiced by artists who are prominently connected; they are, however, too much like social functions to be considered very seriously. The art critic is not admitted—a favor only conferred on the society reporter—and the public at large knows nothing of the event. The artist invites merely his friends and acquaintances, in particular those whom he considers "possible buyers," and is obliged to praise his own wares, which to a sensitive man and a true artist should prove rather humiliating. In a studio exhibition the artist has to rely entirely upon patronage among his acquaintances, while in a public exhibition he appeals to the public at large and is absolutely independent.

This is true only of the painter. In the case of the photographer it is somewhat different. The average work of the artistic photographer does not seem to me quite important enough to be shown in public exhibitions. The photographer, who merely produces artistic prints for the love of it, and who is indifferent to their market value in any possible sale, might show his work privately in a studio to much better advantage. It appears more modest than a public exhibition, and seems more appropriate for the humble and still disputed position which artistic photography occupies among the graphic arts. Day's studio exhibitions in Boston were always highly interesting. The artistic photographer, on the other hand, who would like to secure orders for portraiture by means of an exhibition, need feel no embarrassment in arranging a studio exhibition. He puts himself on a level with the professional, and practices merely a more elegant method of advertising and showing his work than that of the ordinary photographic gallery, with its showcases and waiting room exhibits.

The artistic photographers, as a rule, however, prefer public exhibitions. They imitate the painters not only in composition and other technical expressions, but also in their methods of attracting the attention of the public. By this they manage to give to their work a certain importance, which it could obtain in no other way, but at the same time they try to compete in interest with the real art exhibitions. This is dangerous. Even an exhibition of paintings, like the ordinary Academy exhibition, is at times tiresome, being generally nothing but a repetition of the one preceding it. One would miss very little by not attending. Only every five or ten years it would become a necessity, as then a decided

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change in art ideas and methods of expression might be perceptible. And surely nobody will claim that an annual display of monochromes, no matter whether etchings, lithographs, or artistic photographs, can be half as interesting to habitual visitors of art exhibitions as a collection of paintings. How seldom are exhibitions of lithographs and etchings arranged. The wielders of the needle and the crayon know too well that they appeal only to a very small part of the art loving public, and that they would gain but little by a more frequent display of their talents.

The artistic photographers, however, do not consider themselves sufficiently known as yet, and assist themselves more frequently in this way than do the followers of any other black and white art. The Salons, and the various club exhibitions and one-man shows, have exploited the new school of artistic photography efficiently in every possible direction.

The first Philadelphia Salon was an innovation. It made known to us a phase of art with which we had been little acquainted, and proved that higher and more artistic results could be obtained, by a process which the layman had considered purely mechanical. It brought out White, Käsebier and Day, whose work had been but little known comparatively to the photographic world. The second Salon was more complete than the first, offering the student an opportunity to become more intimately acquainted with the aims and ideas of artistic photography, not only of America, but of England, France and Germany as well. In the third Salon the policy was somewhat changed, the foreigners were rather scantily represented, and the standard of the American work by far superior to that of the preceding exhibitions. What the fourth will bring we can not predict, as decided changes are promised; we must wait and see.

It needs, however, no gift of prophecy to foresee that in time the annual Philadelphia Salons will become a bore. As long as they will bring out a new man every year, like Steichen in the second and Eugene in the third, they will not lack interest; but there are too few men who have really anything individual to say, and exhibitions of mediocre prints are surely not the proper way to advance the interests of artistic photography.

But the critic may easily be too severe in this case. He should not forget that the principal aim of these Salons is still the old fight for recognition; and their promoters argue that even if the exhibitions would be of no more interest to the connoisseur—as repetitions in time are unavoidable—they would still be of educational value. Each year some new part of the public would become acquainted with the movement, and learn to appreciate prints whose production has been guided only by the sense of the beautiful. They would furthermore bring out gradually all the talents that may be hidden here and there among the large host of amateur photographers.

For that purpose a photographic Salon will be always advisable, but it seems to me hardly necessary to hold one every year. A Salon at the interval of two or three years should answer all demands.

To the man of decided individuality—like White for instance—these crowded exhibitions do but little justice. Even the best work is drowned in a sea of mediocrity. The art critic and connoisseur may take the trouble to sift the

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AN ICY NIGHT

By Alfred Stieglitz

(New York)

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wheat from the chaff, the layman has neither the ability nor the inclination to do so. And an exhibition of photographic prints is, at its very best, rather monotonous and lacks absolutely the ability of holding the public for any length of time. They simply wander aimlessly through the exhibition, and pause, here and there, for a moment before a print which strikes their particular fancy, and which, in nine out of ten cases, is sure to be some inferior work. Art appreciation in photography is particularly scarce, as the commercial productions of the professional photographers have absolutely spoiled the taste for any more subtle qualities than a flattering likeness.

Another shortcoming of the big exhibitions is the jury. They of course spare the public the sight of many absolutely valueless prints. But juries are scarcely ever impartial. If in a jury of five, three men favor the impressionistic style, those would-be exhibitors who still work on the older lines, without having resource to gum and glycerine, have but little chance to have their work accepted. Group exhibitions, in which every man would arrange his own exhibit, as in the Art and Craft Society, in Boston, and to which only men of some standing in the profession would be admitted, would be more profitable. They would do away with mediocrity and also to a large extent with partiality, as on each occasion new workers of talent might be invited to share the honors of those who had already distinguished themselves. Of course, also for this a jury would be necessary. But it would be easier to decide on an artist's standing in his profession than on the merit of his separate works. Nobody could object to admitting, for instance, Stirling, Post, Miss Devens or Miss Weil to an Invitation Salon. If anybody for personal reasons would vote against one or the other, he surely would be overruled by the rest. With lesser talent, whose work cannot yet boast of a distinctive quality, it would depend entirely upon the opinion of the jurors. They will be prejudiced, but they would be honest, as it is only a privilege of strong individualities to arouse enmity.

Another peculiarity of photographic exhibitions is the lack of uniformity in the framing. In exhibitions of paintings certain rules are generally laid down which can not be overstepped. But as a collection of prints would simply become intolerable if all were restricted to a certain pattern, everybody is allowed to mount and frame his work to suit his own fancy. This naturally results in drawing undue attention at times to inferior work, as a print on a red mount or in an odd or elaborate frame is more conspicuous than those which are framed in a more subdued fashion.

"One-man shows," such as the Camera Club in New York has arranged during the last few years, have undoubtedly done most towards giving us a true idea of the possibilities of the camera as a medium of artistic expression. We could at once grasp each exhibitor's individuality, his special aims and technical characteristics, and study the graded development of his art from his earlier to his most recent works. And as every artistic photographer of note was included in these exhibits they give us a comprehensive insight into the present state of development of American artistic photography. Their only drawback was the scant attendance that they enjoyed. Club exhibitions never attract the real public but only the members of the clubs and their friends.

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One-man shows, however, cannot be arranged for any length of time. Those whose work really warrants such a display are very scarce, and their number seems to be exhausted, and representative shows of the kind can hardly be repeated before the lapse of several years. Equally unprofitable would it be to give undue prominence to lesser talents, as has been the case several times during the last year.

All that remains to be done at present seems to be the occasional arrangement of an exhibition in some prominent club, which could give to everybody, good and bad alike, an opportunity to show their latest work. An open door policy will surely produce the best results in the end. It would give the younger, immature talents an opportunity to assert themselves. They could make their *débuts* there, and show the progress of their work from year to year. It would be their battleground where they could struggle and rise from mere beginners to full-fledged personalities. The public won't take notice of them, but the profession will profit by it. The Salon exhibitions will probably continue, but they will do little good if managed in the same manner as hitherto. They have only a little educational value.

In order to interest the public and really to advance the interests of artistic photography, it will be necessary to make far more ambitious efforts.

A representative collection of the very best work which America's artistic photographers have produced—not such a one as Mr. Day exhibited in England, but one which would be strictly limited to masterpieces, such as Gertrude Käsebier's "The Manger," White's "Spring," Eugene's "Eve," Eickemeyer's "When Daylight Dies," and so on—would open the eyes of the public to the importance of this most recent addition to the graphic arts. It should be shown, not in photographic clubs, but in the leading art-galleries and institutions; and finally be presented to some art-gallery, like the Corcoran or Metropolitan, on the condition that it would be permanently on exhibition. This, in my opinion, could be easily enough arranged, as every artist would be glad to furnish the prints gratuitously. Appropriate places of exhibition could also be easily secured. The only serious difficulty would ensue in the selection of exhibits. Who is to decide whether this or that print is really a masterpiece or not? A jury, consisting of artists, art critics, and the leading representatives of artistic photography, should be easily able to decide by vote; all that would be demanded of them would be to forget for one short day their little vanities, their partiality and personal feuds. And should it really be impossible to find an impersonal jury, from which all egotism is vigorously banished, the artists themselves should be the judges. I have always held that a man truly honest with himself knows very well when he was at his best. And I believe that the majority of our artistic photographers concerned in such an enterprise would possess sufficient self-criticism to render it successful.

SADAKICHI HARTMANN.

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The Linked Ring.

Its Position and Origin, and What it Stands for in the Photographic World.

I.

The *Linked Ring* of London is recognized universally to-day as more intimately and actively identified with the development and advancement of the cause of pictorial photographic art than any other organization or body in the entire photographic world.

Through the medium of annual *Salons,** whose uncompromising standards supported by many convincing examples of individualistic artistic work and the entire absence of any enervating tendency or desire *"to broaden the scope"* † of the exhibitions by any concessions to the "technicians" whose doctrines, however sincere are unreasonable and destructive, it has left no reason for questioning either the sincerity of its purpose or the convincing character of the results; thereby establishing beyond dispute the possibilities of the camera as a means of individual artistic expression and winning from the enlightened public final serious recognition and acceptance of pictorial photography as a legitimate branch of *Art*. To have had a print exhibited in one of its *Salons* is, in the pictorial photographic world, a distinction equivalent to that conferred upon the painter who has had a canvas hung at the Paris Salon; while to be elected a member of the *Ring* itself is to be made the associate of the most distinguished pictorial photographic workers in the world and is the most coveted honor to which the pictorial worker can aspire. The organization now numbers sixty-five members ‡ belonging to many different countries, all active workers and pledged to the cause of pictorial photography.

*This name was of course suggested through its application by the French to certain fine-art exhibitions of a distinctive and high class character. To prevent any confusion it shauld have been explained that wherever used in this article without any accompanying distinguishing word it refers to the photograhic exhibitions so designated.

†*To broaden the scope* or *liberalize* an exhibition means literally, as these terms are now used, to let down the bars and admit every sort of print in order that all may be satisfied, the exhibition crowded, the door-receipts multiplied and the undertaking a *financial* and *popular* success. Such a course, while it may tickle the multitude, is not conducive to progress or improvement or to the education of the public, and it is mainly for the latter purposes that such exhibitions are held; and not as coster-shows, vanity-fairs or slot machines for the inoculation of art-baccilus into the system of all who enter prints.

‡The following is a list of the members with the name of city to which each belongs and date of election to Ring:

LINKS RESIDING IN ENGLAND, IRELAND AND SCOTLAND.			
Bernard Alfieri, London,	1892	Mrs. Carine Cadby, Kent,	1900
J. Craig Annan, Glasgow,	1894	Eustace Calland, London,	1892
E. R. Ashton, Kent,	1895	H. H. Cameron, London,	1892
W. Smedley Aston, Birmingham,	1899	Lyonel Clark, London,	1892
Harold Baker, London,	1898	Lewis Cohen, London,	1894
F. A. Bolton, North Staffordshire,	1900	Walter L. Colls, London,	1892
Tom Bright, London,	1892	Reginald Craigie, London,	1896
T. M. Brownrigg, Surrey,	1892	Wm. Crooke, Edinburgh,	1892
Arthur Burchett, London,	1892	George Davison, London,	1892
W. A. Cadby, Kent,	1894	Charles Emanuel, London,	1895
		F. H. Evans, London,	1900
		Colonel J. Gale, London,	1892

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II.

An inevitable consequence of the discovery of photography was its eventual application to the production of original pictorial compositions (pictures properly so called): that such application should lead to and be accompanied by bitter contentions concerning the precise nature of the results and as to whether such results ever could be considered works of art as contra-distinguished from purely mechanical productions was but in the natural order of events: that such contentions should serve to strengthen the position and crystalize the ideas of those who held that it properly could be utilized as a legitimate medium of individual artistic expression was a foregone conclusion: that the general correctness of their position finally should be admitted was a sequential certainty: that such admission should give rise to acrimonious debate as to the nature of the standards to be applied in determining the artistic merits of a photograph was not only natural but certain: and that all this should eventually result in the establishment of some one organization for the particular care and advancement of pictorial photographic work and the recognition of some one exhibition as the exhibition *par excellence* of the year was the only logical result of all the foregoing and existing conditions.

The earliest meeting of the Society took place on May 9th, 1892, at the *Restaurant d'Italie,* Old Compton street, Soho, when five gentlemen, all actively interested in photography, especially this phase of it, met for the purpose of

J. P. Gibson, Newcastle,	1892	Maurice Bucquet, Paris,	1897
Karl Greger, London,	1892	A. Buschbek, Vienna,	1893
J. M. C. Grove, Letter Kenny, Ireland,	1895	Hector Colard, Brussels,	1892
A. Horsley Hinton, London,	1892	L. David, Vienna,	1895
Frederick Hollyer, London,	1892	F. Holland Day, Boston,	1895
Charles Job, Sussex,	1900	Robert Demachy, Paris,	1895
Alexander Keighley, Keighley,	1900	R. Eickemeyer, Yonkers, U. S. A.,	1894
Viscount Maitland, London,	1899	Frank Eugene, New York,	1900
Thos. Manly, London,	1895	George Grimprel, Paris,	1900
Alfred Maskell, Hauts,	1892	Hugo Henneberg, Vienna,	1894
Baron A. von Meyer, London,	1897	A. Hildesheimer, Vienna,	1894
Charles Moss, Croydon,	1897	Mrs. Gertrude Käsebier, New York,	1900
R. W. Robinson, Surrey,	1892	Jos. T. Keiley, New York,	1899
Lyddell Sawyer, London,	1892	Heinrich Kühn, The Tyrol, Austria,	1895
F. M. Sutcliffe, Yorks,	1892	Rouillé Ladevèze, Tours, France,	1894
J. B. B. Wellington, Herts,	1892	C. Puyo, Paris,	1895
H. Van der Weyde, London,	1892	Otto Scharf, Crefeld, Germany,	1895
W. Willis, Kent,	1892	Alfred Stieglitz, New York,	1894
LINKS RESIDING ELSEWHERE.		J. Strakosch, Austria,	1893
A. Alexandre, Brussels,	1893	Carl Ulrich, Vienna,	1893
Shapoor N. Bhedwar, Bombay,	1892	Hans Watzek, Vienna,	1893
Maurice Brémard, Paris,	1897	Clarence White, Ohio, U. S. A.,	1900

That the record of those who have been at one time or another affiliated with the Linked Ring may be complete, the names of those who have been lost to it during the period of ten years through withdrawal or death is here appended:

Burton Baker, L. Bennett, Rowland Briant, J. S. Bergheim, Valentine Blanchard, Cembrano, Frances Cobb, H. E. Davis, Greene, G. H. James, Richard Keene, Rev. F. C. Lambert, Baron Alfred Liebig, H. P. Robinson, Baron N. de Rothschild, Stevens, L. Scott, H. Tolley, W. J. Warren, B. Gay Wilkinson.

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organizing a society whose express object would be the complete emancipation of pictorial photography, properly so called, from the retarding and nanizing bondage of that which was purely scientific or technical, with which its identity had been confused too long; its development as an independent art; and its advancement along such lines as to them seemed the proper tracks of progress into what, as the perspective of logical possibilities opened itself to their mental visions ,appeared to be its promised land.

Already there had been much discussion upon the subject and every effort had been made to induce some of the more influential organizations to go to the logical length of the position (whose correctness they more than half admitted by holding pictorial exhibitions and offering medals for *genre* studies, etc.); by abolishing such petty baubles as medals, plaques and be-ribboned diplomas; and by holding out as the highest incentive the possibility of producing *pictures* in the artistic and not the chemical sense of the word and the satisfaction to be derived from the dignity, beauty and artistic worth of the results to compel a serious consideration of the subject, thereby inducing all who sincerely believed in photography as a means of artistic expression to put forth with the certainty of a fair trial their most ambitious attempts, that it might be decided once for all if there was anything in the position of the advanced workers and whether pictorial photography was entitled to an independent existence.

These efforts were without success. The Royal Photographic Society, that venerable veteran among photographic societies and the most powerful, which should have led the way in this as it had done in so many other things, continued, despite all protests, to hang together promiscuously work of a scientific and technical character with that which was purely pictorial; and to persist in other customs that in the judgment of the recognized leading pictorial workers were inimical to the progress of pictorial photography. This led to a secession from its ranks, by way of protest, of the pictorial element headed by H. P. Robinson: and the meeting of May 9th at the *Restaurant d'Italie:* and the establishment of the Linked Ring was the final culmination of this protest.

The five gentlemen who attended this meeting were Messrs. H. P. Robinson, Lionel Clark, George Davison, H. Hay Cameron and Alfred Maskell. Mr. A. Horsley Hinton, who was also in sympathy with the views and purposes of these gentlemen, was likewise to have been of the party, but was absent through having mistaken the place of *rendezvous.*

At this meeting was laid the foundation of an association having for its object the establishment of a distinct pictorial movement through the severance of this application of photography from the purely scientific and technical; and through the medium of independent exhibitions its final universal recognition. Realizing that only through concerted,consistent and continued effort could anything be accomplished, it was hoped through such an organization to bring together those "interested in the development of the highest form of art of which photography is capable," those only being eligible "who admit the artistic capabilities of photography and who are prepared to act with a spirit of loyalty, both as regards the furthering of the objects of the Linked Ring and towards their fellow members if admitted."

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The next meeting of the new Society occurred on May 27th, 1892, when the present name was adopted, that of *Gimmal-Ring* and *Parabola* having been considered previously; and the organization was finally completed.

There were present at this meeting Alfred Maskell, George Davison, H. P. Robinson, Ralph Robinson, Lyonel Clark, H. Hay Cameron, H. E. Davies, F. Seyton Scott, Arthur Burchett, H. van der Weyde, Bernard Alfieri and A. Horsley Hinton: and these gentlemen, together with Francis Cobb, Tom Bright and W. Willis, who were included as if present, were constituted the founders of the organization.

Almost without exception the photographic press of England attacked the new organization, sneered at its "pretensions" and ridiculed the idea of the pictorial photographic workers being strong enough to hold an exhibition of their own: and these attacks became more persistent and virulent with the holding of the first *Salon*.

"There were not wanting * * * in those days," wrote one of the founders some six years afterwards, "prophets of evil who did all in their power to hinder our work, and to misrepresent our intentions. We were told by a portion of the photographic press that to add another to the plethoric number of photographic exhibitions was to invite and deserve failure; that our efforts at reform in photographic art was merely a deliberate and carefully planned attack on the Photographic Society: that we were a small, insignificant body of malcontents distinguished only by audacity. We were called a group of three emulating the methods of Tooley street,* and even after our first successful shows it was asserted that the *raison d'être* rested on the most slender support, and that the continuance of a second exhibition either in a rival or supplementary capacity was out of the question." In the autumn of 1892 an exhibition of pictorial work, under the auspices of George Davison, H. P. Robinson, and a few others, was shown at the Camera Club, it having courteously permitted the use of its walls for the purpose; and the entire success of this display seemed more than to justify the undertaking of a public exhibition.

On the 28th of March, 1893, therefor, the Ring resolved that steps should be taken towards holding a salon of pictorial photographs, to which should be admitted such pictures only as had passed the most rigorous scrutiny as to their artistic pictorial worth. It was further determined that this exhibition should be in charge of a general committee of the Links of the Linked Ring and that their names should be published as such a committee at the head of the prospectus—those present at the beginning of the judging of the submitted prints to constitute the jury of selection. The Dudley gallery was then engaged for a period of six weeks from October 15th, 1900.

Despite all adverse prophecies this exhibition was a pronounced success, both artistically and from a financial point of view. Two hundred and ninety-three prints, the work of one hundred and six exhibitors, were shown in this exhibition, and of these prints seventy-six were sold, or over one-quarter of the entire collection.

*Refers to the famous petition to parliament of "the three tailors of Tooley street," beginning "We, the people of England."

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"The Salon Men, the schismatics of last year, claim to be artists first, photographers afterwards. And it is only justice to say that their present very beautiful exhibition goes far to justify them," comments the *Land and Water* on this exhibition, while the *Studio,* a representative art publication, printed the following: "The exhibition just closed has done more almost than any previous one to prove that photography allows the artist free play for his own individuality. The photograph of to-day is something more than a mechanical production. The individuality of the photographer is being expressed in his work almost as much as that of the painter; and while critics are discussing if there be Art in photography, photographers are settling the question by themselves."

The unmistakable success of this first exhibition determined the members of the *Ring* to carry out the original idea of holding an exhibition annually and endeavoring to make it thoroughly representative of the pictorial photographic progress not only of the English workers but of those of the entire photographic world. Despite the fierceness and number of the attacks made upon it by the photographic press it held unflinchingly to its original principles in announcing the second salon, thereby winning the confidence of all the serious workers at home and abroad, who gave it their hearty support, with the result that the second salon was an even greater success than the first.

Concerning the second *Salon* the *Times* (London) published the following notice:

"The *Salon* seems to have jumped at once into public favour, and to have become a settled annual institution. At this exhibition a photograph is treated in a completely different fashion from that with which the term is usually associated. Nearly every picture seems to have some point of novelty or interest to justify its acceptance. Photographic exhibitions have rarely this merit. Nothing as a rule could be more commonplace and wearisome than a large collection of photographs which are nothing more than photographs. In short it is a very interesting exhibition, which will repay a visit and deserves encouragement."

It will be seen from all this that the Linked Ring was the necessary outgrowth of preceding circumstances and existing conditions and that it was the creation of men who understood the demands of the present and were far seeing enough to anticipate to some extent the great possibilities of the future; and who were wise enough to form an organization which, while uncompromising in its principles, was free from any needless or irritating rules, vain or trifling formalities and any unnecessary obligations; an organization thoroughly democratic and cosmopolitan in its nature that was sufficiently adaptable and expansive to meet all new conditions which were bound to come with advancing years and to utilize them for the advancement of the cause for which it stood.

III.

The *Linked Ring*, now in the tenth year of its existence, is about to hold its ninth annual Salon.

Since it pioneered the *Salon* movement and held its first salon, actually the *first* salon ever held, many photographic exhibitions bearing the title of *Salon*

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have taken place throughout the entire civilized world. The great majority of these, while using the name through a spirit of ambitious vanity, were salons neither in purpose nor character and have unquestionably in many places brought the name into considerable disrepute and called down upon it from that enlightened portion of the public who understood the true significance of the term, but who had never seen a Photographic Salon, properly so called, well merited ridicule and contempt for the vulgar and unwarranted pretentiousness. These shows very materially injured the cause of pictorial photographic art wherever their influence extended.

There were some few, however, which were modeled on the lines of the Linked Ring Salon and in their time accomplished splendid results in spite of the bitter opposition and abuse of the philistine element among the photographers which has never hesitated to villify, misrepresent and snarl at those who were seriously interested in what has been termed the new photography. Of these latter exhibitions, unfortunately few were strong enough to resist the pressure brought to bear to "broaden their scope."

Under the management of Societies whose governing boards change almost annually through the election of new officers, whose ideas and policies, if not diametrically opposed to, are not entirely in sympathy or touch with, those of the previous administrations, the conduct of such exhibitions has from time to time passed into new and inexperienced hands, sometimes, even, of such as are inimical to the most essential principles of the modern pictorial photographic movement. This, sooner or later, has inevitably resulted in the abandonment of the rigid standard previously maintained and the making of compromises fatal to the principles that have made the salon possible and that must be lived up to to insure its future recognition and support. Sometimes, also, these exhibitions have come to grief because they involve considerable expense and are not self-supporting from a financial standpoint.

The Linked Ring Salon, however, has held unflinchingly to its first principle and has maintained its position as the premier pictorial exhibition in the photographic world. It is so organized as to make a change of policy almost impossible, for it is pledged to a well defined principle and knows no annual shifting of administration; while excellent business management has made the Salon self-supporting from the start.

Praise like abuse was equally futile when used to win any swerving from the original standards set for themselves by the members of the Linked Ring. Its members were ever alert to guard against any falling off and when the salon of 1899 seemed too well received in certain quarters one of the founders and most distinguished and active of the Links addressed the following words to members of the organization through the medium of the annual publication of the *Linked Ring:*

"Last year, splendid as was our Salon, it was perhaps of all the exhibitions we have held the most like a concession to the philistine taste—our visitors said it was 'less extreme,' the 'technical expert' in print gave praise, these things were the surest sign that we were nearly slipping from our ground.

"It was remarked that the newspapers, which had hitherto reviled, last year

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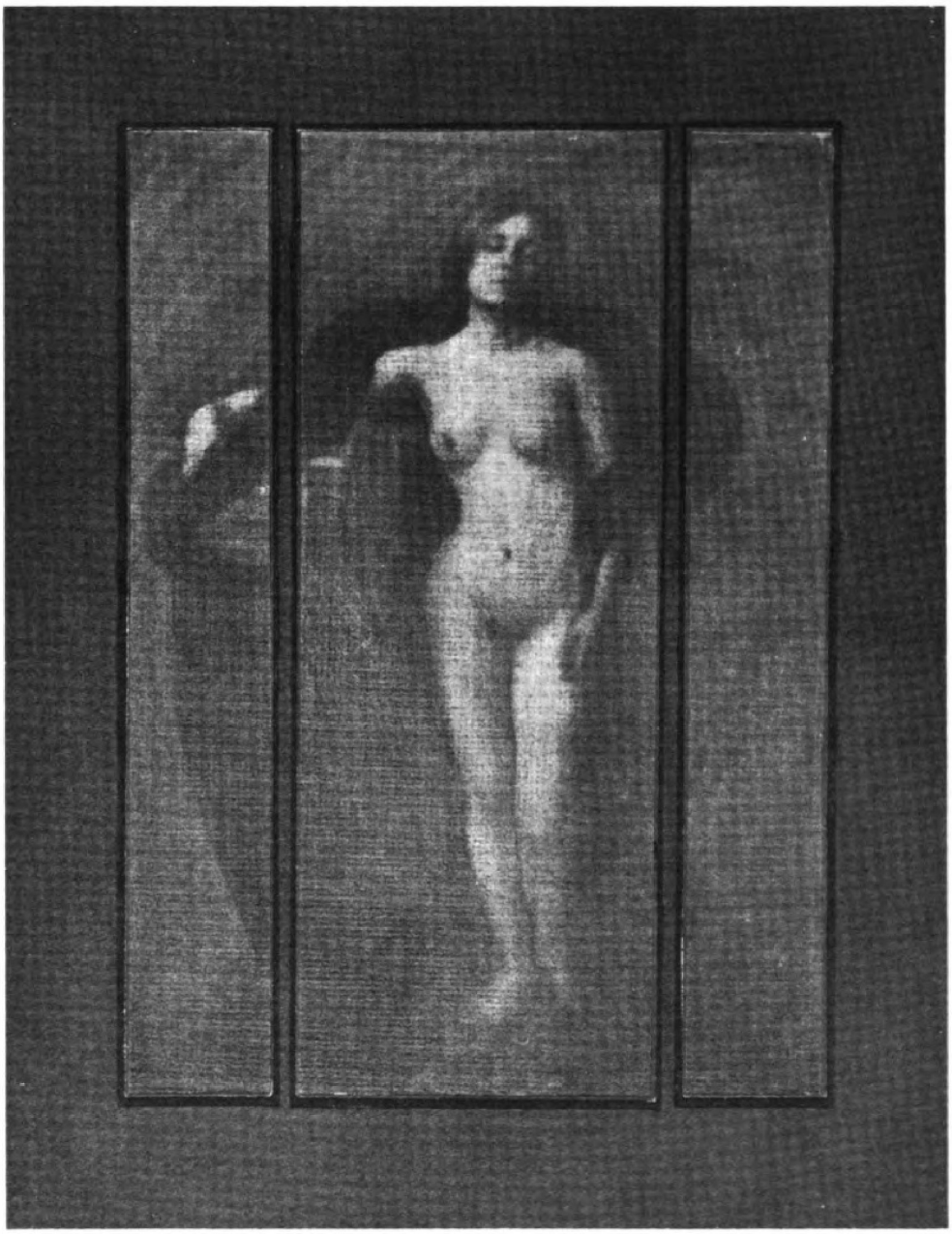

A DECORATIVE PANEL

From a "Gum" Print

By Clarence H. White

(Newark, Ohio)

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praised—who had changed, they or we? Were they converted, or had we unconsciously conceded? Certainly not the former!

"Praise in the public press, honeyed words and flattery from those who erstwhile gibed do us no good, it is mere *eau de sucre,* neither stimulating nor refreshing. Daring originality even to the verge of the whimsical and eccentric, is better than smug Commonplace and decent Mediocrity. Eccentric for eccentricity's sake is not to be recommended, but that the path takes us furthest from the dangerous Brink of the Slough of Conventionality."

Year by year it has grown in value, importance and influence till it has become a well established international institution, where annually can be seen the best and most advanced pictorial photographic work of the day. This ninth Salon, like the original one, aims "to exhibit only that class of work in Pictorial Photography in which there is distinct evidence of personal artistic feeling and execution." No awards are offered, the highest honor to be hoped for being the admission of one's pictures into the exhibition; and, as in the case of the first exhibition the Salon is under the management of a General Committee* composed of the entire Linked Ring, those present at the first day of the selection being constituted the judges of what shall be hung from among the prints submitted.

Through the *Salon* the Linked Ring has clearly demonstrated that pictorial photography is able to stand alone and that it has a future entirely apart from that which is purely mechanical, and is destined to play an important rôle in the great world of art. It has taught as an axiomatic truth that an original pictorial photograph must be judged by the same laws as any other original production in monochrome, and that photography is not entitled to have art laws especially created for its special use so far as its pictorial side is concerned; and it has maintained that in order to be entitled to be exhibited as a picture a photograph must show *distinct* evidence of "personal artistic feeling and execution." Instead of the practice which formerly universally prevailed of admitting indiscriminately to an exhibition anything which might be sent, it has introduced that of selection and invitation.

It has dealt a crushing blow to the gift-enterprise medal system and turned into ridicule the older method of appointing judges and their manner of making awards. It was the first to print the prices of pictures in its catalogues, and by doing away with distinctions has effectually disposed of the "amateur

*General Committee of the Photographic Salon for 1901: A. Alexandre, Bernard Alfieri, J. Craig Annan, Ernest R. Ashton, W. Smedley Aston, Harold Baker, Shapoor N. Bhedwar, F. A. Bolton, Maurice Brémard, Tom Bright, T. M. Brownrigg, Maurice Bucquet, Arthur Burchett, A. Buschbek, W. A. Cadby, Mrs. Carine Cadby, Eustace Calland, H. Hay Cameron, Lyonel Clark, Lewis Cohen, Hector Colard, Walter L. Colls, Reginald Craigie, William Crooke, L. David, George Davison, F. Holland Day, Robert Demachy, R. Eickemeyer, Charles Emanuel, Frank Eugene, F. H. Evans, Col. J. Gale, John Pattison Gibson, Karl Greger, George Grimprel, J. M. C. Grove, Hugo Henneberg, A. Hildesheimer, A. Horsley Hinton, Frederick Hollyer, Charles Job, Mrs. Gertrude Käsebier, Alexander Keighley, Joseph T. Keiley, Heinrich Kühn, Rouillé Ladevèze, Viscount Maitland, Thomas Manly, Alfred Maskell, Baron A. von Meyer, Charles Moss, C. Puyo, Ralph W. Robinson, Lyddell Sawyer, Otto Scharf, Alfred Stieglitz, J. Strakosch, Frank M. Sutcliffe, Carl Ulrich, Hans Watzek, J. B. B. Wellington, H. Van der Wyde, Clarence White, W. Willis,

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question."* It has turned attention to the wisdom of devoting as much taste as possible to the preparation of catalogues, tickets, posters, etc., advancing a taste for the beautiful wherever possible. It has done much to turn the attention of exhibitors to the question of the proper and tasteful framing of pictures and the influence of frames and mounts on the general character of a picture. It has educated the English photographer by bringing into England the most representative work of foreign countries, and it has been of incalculable value to pictorial photographic workers the world over by stimulating them to greater effort by proper and dignified recognition of their work individually and of pictorial photography as a branch of art, and by encouraging them to follow its example and organize local exhibitions on the same lines. And it has taught that all schools of art deserve recognition and that except as to the matter of the correctness of composition, harmony and truth of values and the like, no jury is competent to pronounce finally upon pictures as to their comparative merit and worth—believing that to be a matter of which the maker of the picture, the public and time are the sole judges; holding with Millais that: "There is no comparison in Art. You cannot compare works of art any more than you can compare flowers. You may prefer a rose to a lily, but you don't say one is better than another."

Beginning in 1892 with the fifteen founders already named, the records show that the entire membership of the Ring since its inception, taking into account those who have died and the five who voluntarily amoved themselves, comprises eighty-five Links.

The Roll of the Linked Ring in January, 1901, showed that at the beginning of the present year there were sixty-five active members enrolled in the organization, forty of whom are English and twenty-five foreign members, of which latter seven are American.

As one vote is sufficient to exclude from membership and as only those are eligible who admit the artistic capabilities in photography and who are prepared to act with a spirit of loyalty both as regards the furthering of the objects of the Linked Ring and towards their fellow members if admitted, it will readily be appreciated that it is far from an easy task to gain admission to this body and that the body itself is one of the most harmonious, homogeneous and uniform in its purpose of any existing organization, and it will be begun to be understood why it has been so successful from the start.

And having considered all this, the reader will begin to understand the sympolic significance of the organization's name: the Gimmal, or linked-ring, is symbolical of the closest and most sympathetic union of aims and interest; of bonds that are inseverable; interests that cannot be divorced; of ties that are equally binding on all and all the more so because voluntarily assumed: and then it will be entirely appreciated what the organization stands for in the photographic world and why it was called the LINKED RING.

JOSEPH T. KEILEY.

*It was formerly, and in certain places still is, the custom to distinguish between amateur and professional work and to bar the latter out of certain competitive exhibitions. In the matter of the pictorial value of a picture no such distinction can be recognized, the artistic merits or shortcomings of a photograph alone being the points on which its artistic worth is to be judged. This distinction is now an antiquated one, and in all progressive institutions is no longer recognized, and most camera clubs are to-day as open to the professional as to the amateur.

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Exhibition Notes.

The London Salon.*

The London Salon promises to be of greater interest to the American pictorial photographer than heretofore, for some thirty to forty expectant exhibitors, from all parts of the United States, have recently shipped several hundred frames, which will duly go before the Jury of Selection. We hope that America will come out of this most severe ordeal with flying colors.

As the space is limited and the number of frames submitted unusually numerous, the percentage of rejections will probably be large,. The acceptance of a picture will therefore be of more than average value to the maker thereof.

The Philadelphia Salon.

The Fourth Annual Salon of Philadelphia has been duly announced. It is proposed to hold it a few weeks later than has been customary.

The prospectus is more or less like that of prior years. Where changes have been made, we are sorry to note that they are certainly not for the better. The clause referring to foreign pictures conclusively proves that those in charge of this year's Salon fail to appreciate the fact that the up-to-date and serious pictorial photographer, to whom this exhibition is supposed to cater, rather prefers not to exhibit his work than leave the mounting and framing to unknown quantities, or in fact, to anybody but himself. This condition is a move backwards and reminds us of Joint Exhibition days. Whatever motive may have induced the management to take this step, it is certainly unworthy of an exhibition supposed to be *the* representative American pictorial photographic one of the year.

The Jury of Selection named is: Mr. Charles I. Berg, of New York; Miss Frances B. Johnston, of Washington; Mr. Alan D. Cook, of Philadelphia; Mr. Geo. W. Hewitt, of Philadelphia, and Dr. Herbert M. Howe, of Philadelphia. The two latter gentlemen, the one an architect and the other an art patron, represent the Academy of Fine Arts; the three others represent the Photographic Society.

The gentlemen representing the Academy are both amateur photographers and old members of the Photographic Society. They are reported to stand for the "old school." Two of the representatives of the Society need no introduction, while Mr. Cook is an able and progressive professional photographer.

With respect to the Jury appointed we find a decided retrogression in the policy followed, for heretofore the Jury has been more or less *National,* the West, East, and New York having each a representative, Philadelphia thus always having been satisfied with a minority. This year Philadelphia is to have a majority, and the East and West are unrepresented.

We also note with regret that the "New School," which has done so much in giving America, and above all the Philadelphia Salon its enviable position in the photographic world, has been entirely ignored by the powers that be.

*For the aims and purposes of the London Salon see p. 111.

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We fear that the "*broadening of the scope of the Salon*" which our contemporaries and the average photographer have been crying for, and which cry has been effective enough to have a decided influence with this year's management, is equivalent to retrogression of the worst kind.

We hope that the result will prove that our fears have been exaggerated, and that the Exhibition will prove that the standards established have been strictly adhered to, and the prestige of the Philadelphia Salon maintained.

The Management rests with Messrs. Edw. H. Coates and Harrison S. Morris, of the Fine Arts Academy; and Messrs. S. Hudson Chapman, Benj. Sharp and Jos. H. Burroughs, of the Photographic Society.

ALFRED STIEGLITZ.

Chicago Salon.

The Art Institute of Chicago announces that under joint management with the Chicago Society of Amateur Photographers a Salon will be held in the galleries of the Art Institute from October 1 to October 22. The purpose of this Salon, as set forth in the official prospectus, "is to bring together the best examples of the photographic work of the year, rigidly to be selected by a competent jury." The latter will consist of Messrs. W. B. Dyer, J. H. Vanderpoel, Charles Francis Browne, Wm. Schmedgen, all of Chicago, and Henry Troth, of Philadelphia.

We notice that the term "pictorial" has been omitted entirely from the prospectus, which, in view of circumstances, may be intentional or accidental. All photographic work, according to the wording of the prospectus, is eligible; but we take it from the character of the Jury named that the exhibition is in the interests of high class pictorial work solely.

Mr. Chas. H. Caffin in "The Artist."

[For the benefit of our readers, many of whom are not fortunate enough to regularly see *The Artist*, one of our leading art magazines, we reprint in full an editorial which appeared in its July pages. It has already created much interest among those interested in American pictorial photography.]

Keen students of contemporary art have for some time been noting the modern developments in artistic photography. To them it is a disappointment that the authorities of the Pan-American Exposition have entirely ignored this branch of art. Photography will be represented, but only in connection with the exhibits of photographic materials; the work of those who are lifting this medium of expression onto a plane of real artistic achievement being entirely unrepresented. Meanwhile, at the Glasgow Exhibition, which is being held concurrently on the other side of the Atlantic, a separate department is devoted to this subject and a special commissioner was sent over here some time ago to secure an adequate representation of the best American work. Those who follow the matter know that the latter compares most favorably with the examples of the most distinguished European photographers and will learn with no surprise,

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but with much satisfaction, that the American exhibits have attracted cordial recognition. If there is one thing that condones the indifference shown at Buffalo it is the fact that American photographers are themselves halting in their recognition of the possibilities of their art. Three very successful Photographic Salons have been held at Philadelphia, marked by a high standard of accomplishment and purpose. Necessarily this excluded a great quantity of work submitted, and mediocrity has not only raised its protest but obtained a majority vote regarding the character of the next exhibition. The cuckoo cry has been "popularity"; the exhibition must be popularized and made to include a much larger representation of what is being done throughout the country. There is a certain plausibility in the argument until it is recalled that there are hundreds of club exhibitions constantly being held, which afford ample opportunity for the exploitation of the average print. These have their value in the stimulus which they give to individual effort and in the chance allowed of comparison and mutual encouragement. Meanwhile they do not offer anything in the nature of an authoritative criterion as to the ends to be striven for or as to the results reached. This the Philadelphia Salon attempted to do. It was in many respects a counterpart of the now famous "Linked Ring" of England, which was established not only as a protest against the lax methods of the old "Royal" Society that had gradually popularized its exhibitions until they no longer represented the art at its best, but also as an earnest effort on the part of artistic photographers to push further and further the possibilities of their art. The simple test of admission to its exhibitions was that the print should have merit as judged by the standards applied to a picture in any other medium, and that it must give evidence of individual expression. It was a contention, in other words, that photography is not merely a pastime, but capable of ranking as one of the Fine Arts. The membership of the "Ring" was necessarily limited at first, and so, also, was the controlling influence in the Philadelphia Salon; but the former has since more than doubled its membership and any candid observer of the situation over here knows that the men and women who stand at the head of the American movement are eager to recognize new talent. The opposite, we know, has been alleged; for, unfortunately, jealousies will obtrude themselves, but a very close and disinterested study convinces us that the suspicion is groundless. It has, however, prevailed, and the result is that the Salon is to be "popularized."

Those who have taken upon themselves the task of undoing what has been done in the direction of the highest standard should be left to "stew in their own juice." The photographers whose work has been endorsed by being admitted to the previous exhibitions of the Salon will best study their own dignity and the interests of the art for which they stand by holding themselves aloof from the forthcoming display, and by uniting to establish another annual exhibition which shall more effectually represent the ideals they are aiming to reach. It is a little disheartening to have to tread over again the path of progress, but such labor is preferable to acquiescence in retrogression.

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Numbering Frames at Exhibitions.

The modern pictorial photographer is a man of detail as far as the presentation of his work goes. After his print is finished, he studies his mounting and framing with a care which quite equals that put into the picture itself, for he realizes the important influence of these factors on the tone and color-scheme of the picture itself.

It is for this reason mainly that the hanging of photographic prints has assumed greater importance than heretofore and that such a seemingly small matter as the numbering of framed or unframed pictures with catalogue numbers ought to receive more attention than has heretofore been the case. The white and black spots pasted indiscriminately on the picture, or mount, or frame, as a rule throws the tone-values and color-scheme of the picture out of key, thereby causing a most irritating effect upon the observer.

At the recent Members' Exhibition of the Camera Club, N. Y., the committee in charge seems to have realized the importance of this matter, for we noticed the care which had been bestowed in this particular, the numbers having been placed in most cases as inconspicuously as possible upon the wall itself instead of on the pictures. The result was a decided success. In this instance, a consideration was shown the exhibitor which is unusually rare, and we consider it worthy of more than passing note.

A. S.

✦ ✦ ✦

Apropos of Mr. Edmund Stirling's Resignation.

Owing to a complete breakdown physically, caused by overwork, Mr. Edmund Stirling, for some seven years the Secretary of the Philadelphia Photographic Society, was recently compelled to resign his office.

The loss to the Society is irreparable, for Mr. Stirling was one of those rare few who put life and soul into any office, honorary or otherwise. Outside of his duties as Secretary, Mr. Stirling was one of the editors of the Society's Journal, and took an active interest in everything pertaining to the advancement of pictorial and scientific photography. His efforts in connection with the recent Salons are too well known to need comment at this moment. Mr. Stirling's profession itself taxes the most herculean, and it is therefore not surprising that the many additional duties assumed by him in the interests of photography generally should have resulted in a complete physical collapse.

The photographers of this country, as well as the Society, can ill afford to lose the active and unselfish co-operation of a man of Mr. Stirling's stamp. May his recovery be a speedy one, for that will be a voucher for his return to active service.

A. S.

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Testing Lenses.

THE following is an abstract of a lecture delivered at The Camera Club, New York, on May 14th, by Mr. Charles Manierre:

The tests which I intend to speak of are some of them exact and some of them crude, and perhaps not all of them convenient of application by an amateur, but they are all of them tests that should be interesting to anyone who cares fully to understand the instrument he is using.

In examining a lens the tests to find its focal length come first for consideration. If it is a compound lens it is the equivalent focus which must be sought for and the subject is complicated by the fact that this is not a constant but varies with the distance of the object and also with the separation of the two combinations of the lens. The closer the combinations are together the less variation there is in the focal length. The focal length is greater for distant objects than for those near at hand.

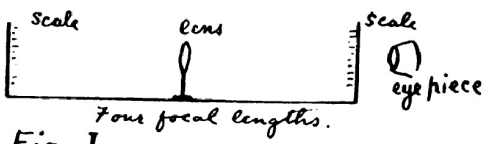

Fig. 1

TEST I.—Focus an object *full* size on ground glass, then measure the distance from the ground glass to the object and divide the distance by four. The result will be the focal length.*

A convenient object is a piece of white paper, say two inches long and half an inch wide, divided into two quarter inch strips, one of these to be pinned against the wall and the other used against the image on the ground glass as a measure.

TEST II.—If the camera will not admit of being drawn out to double the focal length, the lens may be removed and set up with a scale on each side of it. With the aid of a magnifying glass the image of the distant scale may be sought close to the nearby scale, and the lens and the nearby scale moved back and forth until a point is found where the image of the distant scale is the same size as that of the nearby scale. Figure 1 suggests the arrangement. The distance is measured and calculation made as in the first test.

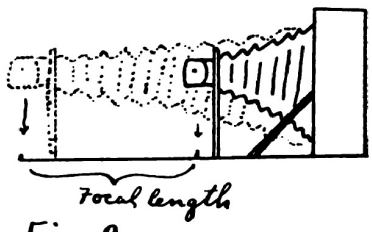

Fig. 2

TEST III.—Focus a nearby object full size on ground glass and mark the position of lens on the bed of the camera. Then focus a distant object, making a second mark (see Figure 2). The distance between the two marks is the focal length of the lens, unless it be a compound lens. In that case it is only approximately so, being slightly shorter than the equivalent focus for even those objects which are near at hand. The reason for this is that there has been subtracted from two

*NOTE. In all the tests for local length the lens should be used with the largest diaphragm, and, if this is not relatively large, rack the lens in and out, fixing the two limits of tolerable focus and choose a point midway between these two.

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shorter focal lengths due to focus on a nearby object a focal length slightly longer due to focus on distant object.

TEST IV.—This test is known as "Grubb's Method." It may seem complicated to describe, but in fact it is very easy to execute. A sheet of paper is spread upon a table near a window, as shown in Figure 3. The camera is placed upon the paper and two distant objects which are at the extreme opposite sides of the ground glass are noted and focused. A vertical line should be drawn in the middle of the ground glass or a piece of paper temporarily fastened so as to indicate the middle line of the plate. Each of the objects noted at the sides of the ground glass should then be successively brought upon the center line by moving the camera, and after each object has been so brought upon the center line a pencil line should be drawn on the paper along the left hand side of the camera. The camera is then removed and these two lines are extended so as to meet and form an angle upon the paper. The angle should then be bisected and a line equal in length to the base of the plate should be drawn at right angles to the bisecting line and so that it will touch both sides of the original angle. This last line cuts the bisecting line so that from the apex of the angle to the last mentioned line is the equivalent focus of the lens, as shown in the Figure. The two X's are the objects successively focused upon and the dotted lines show the first position of the camera. In addition to giving the focal length, this test gives the *View Angle* of the lens, which is the angle "B. A. C."

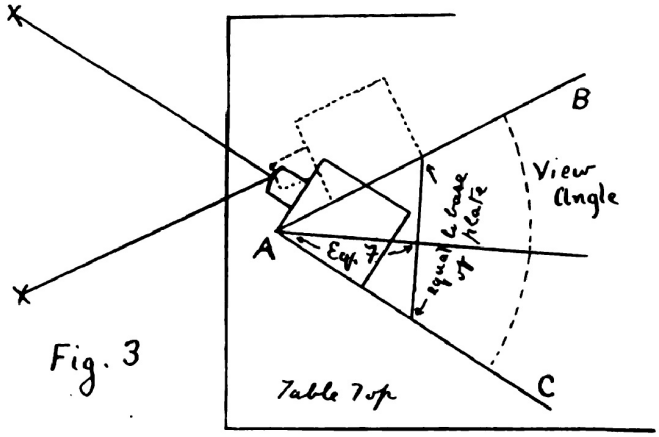

Fig. 3

TEST V.—This test is a variation of the preceding and consists in drawing *first* upon the paper an angle of 28 degrees 4 minutes. This may conveniently be done without a protractor by first laying out a base line, B-C, as shown on Figure 4, and erect from its middle point a perpendicular of twice its length, A-D, and drawing the lines A-B and A-C, the angle B-A-C will then be one of 28 degrees 4 minutes. The left hand side of the camera is made to coincide with the line A and B, and the position on ground glass of an object on the right hand side of the glass is noted and marked, then the left hand side of the camera is made to coincide with the line A-C and position of the same object, now on the left hand side of the ground glass, is noted and marked and the distance between the two measured. This distance is equal to half of the

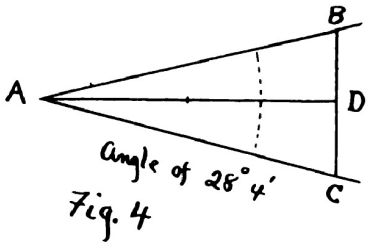

Fig. 4

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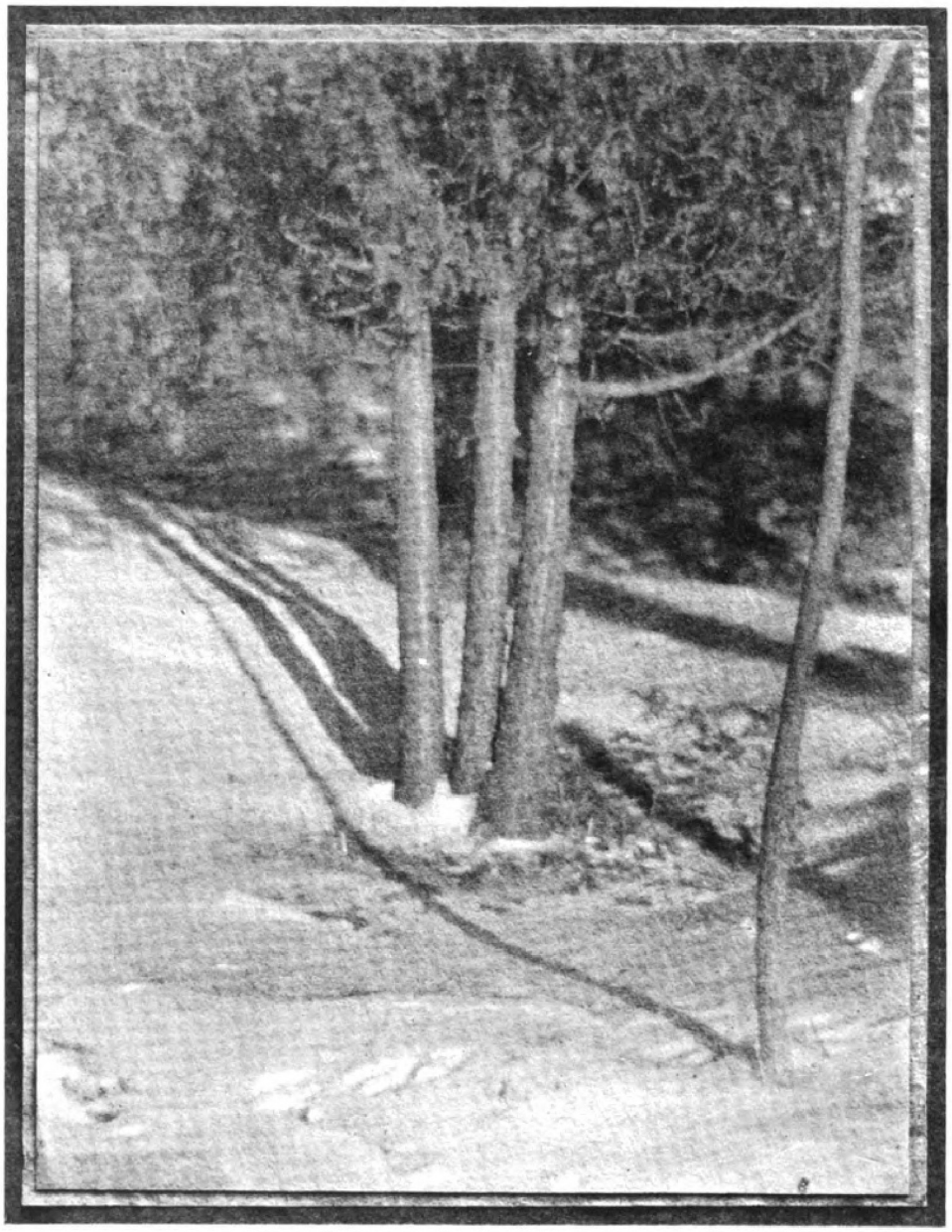

THE JUDGMENT OF PARIS—A LANDSCAPE ARRANGEMENT

From a Platinotype

By Edward J. Steichen

(Milwaukee)

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focal length. It will be found on experiment that no matter how carefully the foregoing tests are made that there will be more or less variation in the result even when the same test is repeated. The following test is probably the most exact as well as the most difficult to carry out:

TEST VI.—Focus upon a distant object presenting a side at right angles to the camera and measure carefully the distance from the camera to the object; the side of the object; and the corresponding length of the image. The length of the object is then to the length of the image as the distance of the object is to the focal length, giving us a proportion in which the chance of error is very slight.

After having tested the lens with its largest diaphragm it will be well to make some repetition of the tests with small diaphragms, as some lenses are so constructed that diminishing the size of the diaphragm changes the focal length appreciably.

The View Angle as found in Test 4 should be measured and noted. Up to 35° it may be deemed a *narrow* angle; up to 55° a *medium* angle; up to 75° a *wide* angle, and over that an *extra wide* angle.

The Rapidity of the Lens depends upon the diameter of the diaphragm opening with which it can be used, as compared with the focal length. The ratio being described as F-11, F-16, etc., and the lens may be described as slow where the largest opening does not exceed F-16; rapid where it does not exceed F-8, and extra rapid when its opening is greater than F-8.

The Cone of Full Illumination.—What is sought by this test is a circle upon the sensitive plate within which no part of the lens is eclipsed by the lens mount. To find it a piece of plain glass is substituted for the ground glass while the limits of the circle are noted and measured by the eye.

Definition.—The definition in the center of the plate is to be noted and also the general definition over the surface. In focusing for the general definition the eye should be directed at a point two-thirds of the way toward the edge of the plate from the center and the object focused upon should be inclined at such an angle as to minimize errors due to anastigmatism.

TEST I.—Using a thin steel band 1/10 of an inch wide by one inch long, so placed as to show its long thin edge to the camera and capable of being rotated so that its width may show as the rotation proceeds against a background of luminous surface. Its thin edge will be found to be invisible, but as it is turned it acquires an appearance of thickness. It should be at some distance from the lens and its angular width as viewed through the lens is calculated at the point where it just becomes visible. The test is made at the center of the ground glass and in the extreme corners. If it should be found necessary smaller stops may be substituted until the line becomes defined. For delicate tests such as this the surface of the ground glass should be very fine, preferably produced by acid.

TEST II.—Focus the camera on distant objects, as for example the bricks of a wall at such a distance that the distance between the lines of masonry between the bricks shall subtend an angle of one minute of an arc and focus with the aid of a three or four inch eye piece, or take a photograph and examine the

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negative with the eye piece. Lines which on the negative are separatd by 1/250 of an inch should be capable of being distinguished as separate lines. Theoretically there is no limit to the power which a lens might have of definition, but practically the grain of the sensitive plate will not permit of more than a certain degree of definition. Emulsions differ in this respect, the grain of rapid plates being less fine than that of slow plates.

Definition, or Sag.

TEST I.—Focus upon a straight edge having behind it a luminous background, and bringing the image close along the sides and top and bottom of the ground glass note the deviation of the image from the straight line.

TEST II.—Take a photograph of a screen made up of threads or wires forming squares and note the deviation along the edges of the negative.

TEST III.—Draw a straight line on the ground glass parallel to and near the bottom thereof. Stretch a horizontal wire in a window and focus on the wire so that it shall be close to the line.

TEST IV.—Set the camera on a table and focus on a distant point near the middle lower edge of the ground glass. Then revolve the camera to each side and note the distance of the point from the bottom of the ground glasss as compared with its distance at the middle.

Astigmatism.

TEST I.—Reflect light from a thermometer bulb to get a fine point of light and bring its image on the ground glass at the extreme corners and see if it becomes first a line radiating from the center and then a line at right angles to the first.

TEST II.—Focus a wire or thread netting in front of a luminous globe and see whether the lines running in both directions can be brought to a focus at the same time. The thread net can be spread between two panes of clear glass. Note that if the lens is a single landscape lens moving the stop further away from the lens will diminish astigmatism, and that with a small stop or small area of plate the stop may be permitted nearer to the lens, so reducing distortion.

Transparency of the Lens.

TEST I.—Having at hand a lens of satisfactory brilliancy, with a small diaphragm give a moderate exposure upon a white wall, uncovering only one-thirds of the plate. Then reverse the plate in the holder and with an equivalent diaphragm give three exposures; one over the two-thirds of the plate not before exposed of an equal time as before; then covering each time more of the plate permit added time of exposure. Develop the plate and compare the results for density. This is on the theory that the new lens is less transparent than the one by which it is tested.

TEST II.—Place the lens upon white paper and looking at the paper

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through the lens note any tint of color, remembering that a slight yellowish or greenish tinge is very material. Very strong light has a yellowing effect, particularly on dense glass, and especially upon extra dense Jena glass.

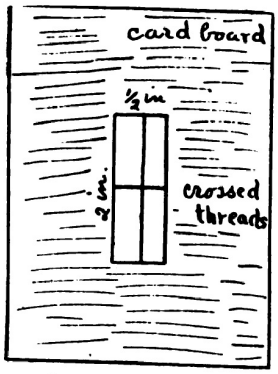

Fig. 5

Chromatic Aberration.

TEST I.—At about ten feet from the camera place in a window a cardboard having an opening as shown in Figure 5, ½ inch wide by 2 inches long, with cross threads as shown. Focus upon the threads with the aid of a three or four inch eye piece. Then using a direct spectroscope see if the edges of the opening are sharp for all colors.

TEST II.—Provide cards with printing on them, numbered from one to seven, and set up in front of the camera one upon another so that a portion of each shall be visible, including its number, ¼ inch apart and about two feet from the camera (see Figure 6). A small board with slots sawed across it will answer the purpose. Focus on the middle card, No. 4, and make a negative. Note from the negative which one of the cards is most distinct, and then make the calculation provided for in the following equation: $A = \frac{F^2}{U^2}X$, in which A = the difference in inches between the visible focus and the chemical focus; F = the focal length of the visible focus in inches; U = the distance of the object (say 24 inches); X = the distance between the card which is sharpest in the negative and card No. 4 in inches. Take for example a six inch lens, the negative from which shows No. 2 as the sharpest card. We have then by substituting in the formula $A = -\frac{6 \times 6}{24 \times 24} \times -\frac{1}{2} = \frac{1}{32}$ inch.

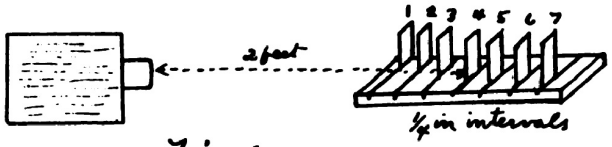

Fig. 6

Note that for ground glass about 1/30 of the focal length is the full chromatic aberration.

TEST III.—Focus in the center of the plate upon a distant object. Then refocus with the aid of a blue screen (wave length 4420) and note the movement necessary in the ground glass. Refocus a second time, taking light through a red screen, 6250, and note again the movement necessary in the ground glass. The center and nodal points of the lens vary in position slightly by the changing color of the light.

TEST IV.—Through the lens throw the image of a gas jet upon a sheet of white paper. Then move the lens slightly toward the paper and from the paper, putting the image out of focus. Its borders should then, if the lens is properly achromatic, become successively claret and green instead of blue and red. This is due to the mingling of the different colors of the spectrum.

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The Angle of Field.--The field of a lens is the largest circle of sharp definition, or in other words, the base on the ground glass of a cone measured from the nodal point of emergence. The angle of field is the bounding lines of a plane through such a cone, the base of which is equal to the diagonal of the plate for which examination is made, as shown in Figure 7.

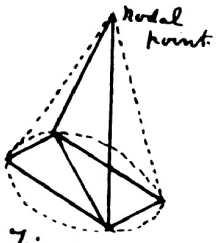

Fig. 7

The Largest Normal Diaphragm is the largest which will give definition of the required standard over the full plate for which the lens is intended.

The Diaphragm Giving Full Illumination.—Remove the ground glass and sighting through the extreme corners of the opening so made, insert successively smaller diaphragms until one is found small enough to show full and round and not eclipsed in any portion by the lens mount.

Real Value of Diaphragms.—Focus the lens upon a distant object. Then remove the ground glass and substitute for it a card with a small hole in its center. Close to this hole place a candle, as shown in Figure 8, and close in front of the lens a white paper screen with a scale marked upon it. The rays from the candle passing through this hole and through the lens and the diaphragm will form upon the white paper screen a circle somewhat larger than the actual diaphragm. the rays emerging from the lens in parallel lines so that the distance of the screen is not material. The front lens condenses a somewhat larger bundle of rays as they pass through it so that they are able to come through the somewhat smaller opening of the diaphragm.

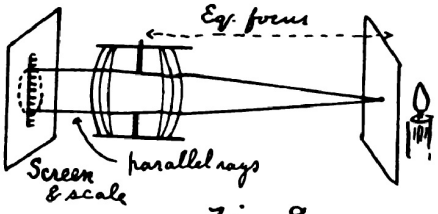

Fig. 8

There are some half dozen systems, more or less, in use respecting the numbering of the stops. There is to my mind no system which approaches in general convenience that which makes the number the expression of the ratio of the diameter of the stop to the focal length. It requires no calculation to speak of and soon acquires a distinct and well known value to any one who uses a camera, so that F.16, F.11, and F.45, etc., have each a distinct character to the mind. The U. S. system probably approaches most nearly to it in convenience, but it requires more calculation and has an arbitrary foundation to rest upon.

The Optical Center and Nodal Points of Incidence and Emergence.—Rays of light which pass through the optical center suffer no final deviation, and leave the lens slightly displaced laterally, but parallel to their first direction. These rays before entering the lens converge toward the nodal point of incidence and after leaving the lens diverge so that they seem to have come from the nodal point of emergence, as shown in Figure 9. Revers-

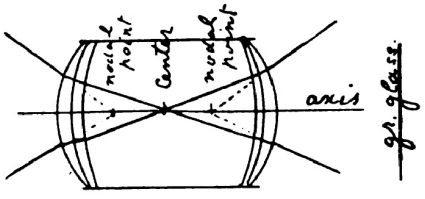

Fig. 9

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ing the lens does not change the position of the image, for the reason that the nodal points are interchangeable.

To find the nodal point: take the lens from the camera and place it upon the edge of a wedge by one finger (see Figure 10). Revolve it sidewise through a small angle, having in front of it a candle, and behind it a screen so placed as to give a sharp image of the candle. If when the lens is revolving the image is not displaced, the nodal point of emergence lies directly under the finger and should be on the axis of the lens if the lens is symmetrical. This may be tested by rolling the lens sidewise and repeating the experiment. To find the other nodal point, reverse the lens and repeat the experiment. The candle should be as far distant as may be convenient. If the lens and the image move in the same direction the nodal point lies further back and vice versa.

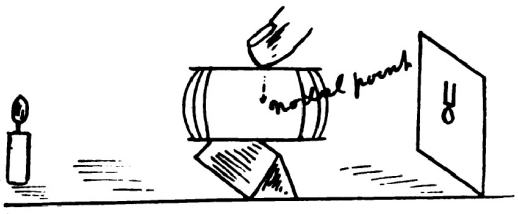


Fig. 10

Illumination.—To compare the illumination of different parts of the plate with any given diaphragm, proceed as shown in Figure 11. A is a mov-

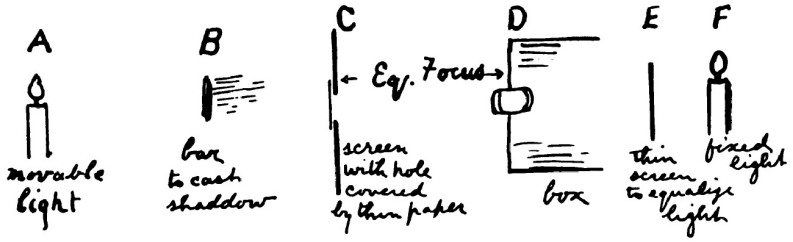
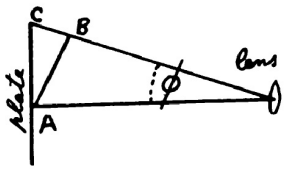


Fig. 11



able light. B is a fixed opaque object, intended to cast a shadow on C. C is a card board screen with a hole in the middle covered with thin paper. The lens is placed at a distance from the hole equal to its equivalent focus. Behind the lens and in the camera box is placed a thin screen to equalize the light from F, which remains stationary. The light A is moved away from and towards B until the light in the hole in C as shaded by B equals the light coming from F. Then the lens is rotated to an angle as great as that required to cover the several different parts of the plate and A is moved about until the same result is reached. Taking the first distance of A from C as the unit, then the inverse ratio of the two distances gives the ratio of illumination between the two points A and B at equal distance from the lens, but as the plate is not so placed, but is at right angles to the axis of the lens, a correction for C (as in second figure), which is

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more distant and also oblique to the light, requires the use of the equation: Illumination at C : I. at A : : I. at B $\times$ $\cos^3 \varphi$: I. at A $\cos^3 \varphi$

Symmetry.—Twist the lens about its axis to any required angle and see if the same values are obtained when repeating the tests for nodal points, depth of focus, astigmatism, maximum flat field, etc.

Note. To compare the position of the plate in the plate holder with that of the ground glass in its frame, cut out a thin wedge of card board and lay a straight edge across the plate holder and then across the ground glass and note how far the wedge can be thrust under each. (See Figure 12.)

Fig. 12

Curvature of Field and Focal Volume.—When the lens is used with a small diaphragm it will be apparent that there will be a considerable space within which the ground glass may be moved backward and forward without diminishing the sharpness of the image. By focusing with an eye piece upon some distant object and noting the limits toward and away from the lens within which the focus is sufficiently sharp for the center of the ground glass and then for successive distances from the center, and recording the movement of the lens in each case upon a diagram, as shown in Figure 13, we obtain a section showing the focal volume for the diaphragm used. As the diaphragm is enlarged the focal volume diminishes and we are able in a similar way to place upon the diagram a curve of sharp focus which denotes the curvature of the field, and to select a position for the plate which shall bring to a tolerably sharp focus the largest surface of ground glass. For a rough judgment of the curvature of the field it is sufficient with a wide opening to focus sharply upon the center of the plate and then by racking the lens to note the diminution of sharp focus in the center and the increasing sharpness toward the margins of the plate as the process proceeds, giving to the mind a rough idea of the curvature existing. Note that in the case of compound lenses the nearer the front and rear combinations are brought together the more rounded is the field, but with less astigmatism, while the farther they are separated the flatter will be the field, and the greater the astigmatism.

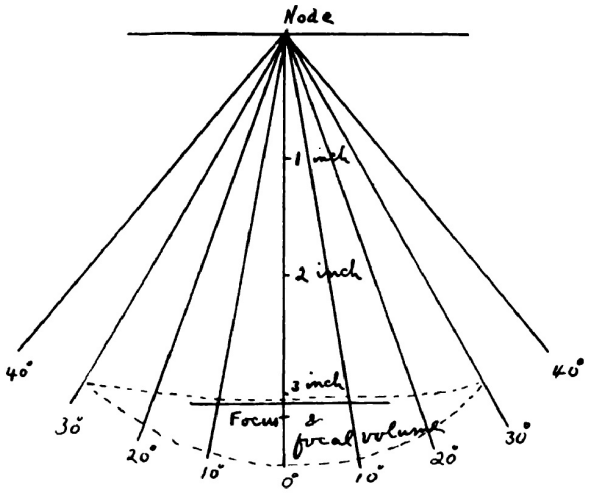

Fig. 13

Surface Finish and Purity of Glass.—Hold the lens so that the surface to be examined reflects light to the eye not too strong, and examine the surface with an eye piece, then hold the lens between the eye and a gas jet which is

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turned low, at such a distance that it shall appear full of light. Any striæ or other inequalities of the glass will at once become apparent.

The Number of Surfaces.—A ready way to test the number of uncemented surfaces of a lens is to hold it so that the image of a gas jet is reflected to the eye. Each surface will show its own image, and if the lens can be so twisted that all of these images shall be in a straight line the lens may be deemed to have been properly centered in its mount.

Flare Spot or Ghost.—Focus upon a gas jet and move the camera so that the image shall be on one side of the plate, then look for an erect image more or less sharp of the flame upon the opposite side of the plate. A slight separation of the combinations of a compound lens will sometimes diminish this trouble, or if it is a single landscape lens a slight alteration of the position of the diaphragm may cure the difficulty. Compound lenses may have several flare spots, some of them distinctly the image of the diaphragm and others the image of the object.

Focusing Scale.—While the focusing scale is not strictly speaking a part of lens testing, it is still so intimately related as to be properly included in the subject, and for practical purposes an examination of the lens should include a test of the accuracy of the scale with which it is to be used.

For this purpose focus upon a distant object and note whether the indicator is opposite the general focus mark on the scale. If not, the scale will have to be moved to bring this mark into line. Then focus upon an object the distance of which from the lens is equal to the smallest distance marked upon the scale, and also upon an object one focal length farther from the lens. Distances should be measured from a point one focal length in front of the lens, but probably most scales include the focal length in the indicated distance. The test will show in which way the scale is constructed, and the fact must be kept in mind in using the scale. The intermediate marks, if distances are measured from one focal length in front of the lens, are distant from the general focus in proportion to the reciprocals of the distances. That is to say, an object of full size is one focal length in front of the point while the ground glass is drawn out to a point one focal length behind the general focus. For an object two focal lengths in front of the point the image is found at one-half of the focal length behind the general focus. For an object four focal lengths in front the image is found at one-fourth of the focal length behind the general focus, and so on. If the scale is marked for distances measured from the lens the measurement of the scale is also from the lens and proceeds as follows: An object full size is two focal lengths in front, the image two focal lengths behind the lens. For an object three focal lengths in front of the lens the image lies three halves of the focal length behind the lens. For an object four focal lengths in front of the lens the image lies four-thirds of a focal length behind the lens. For an object five focal lengths in front of the lens, the image is five-fourths of a focal length behind the lens. The successive ratios will be apparent. Figure 14 shows a scale with distances and proportional parts of scale. If the distances are

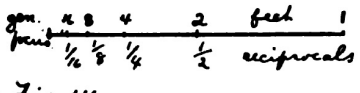

Fig. 14

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measured from the lens one focal length will have to be deducted from each and the corresponding fractions will be less simple. Theoretically it would be possible to graduate the scale from a short section of it, but practically, as the equivalent focus is not a constant, errors would creep in which are practically obliterated by fixing the two test points at the extreme ends of the scale. The effect of the varying focal lengths of the lens is to compress the scale so that if constructed from the general focus by means of a short section it would be longer than it should be.

Many of the foregoing tests will be found more fully set forth in "A Treatise on Photographic Optics," by R. S. Cole, 1899, to which book I am also indebted for several of the diagrams used. Another book in the Club Library which I would recommend is the "Optics of Photography," by J. Traill Taylor, 1898. In the first of these books will be found a quick photographic test by means of a screen made up of small squares with the center as shown in Figure 15, which is set up perpendicular before the camera and its surface inclined at an angle of 45°. The photograph is taken, focusing upon the vertical center line. The achromatism will be noted by the line in the negative which shows sharpest whether A. B. or C or another, and calculating as in the foregoing test with the cards for achromatism. Curvature of field by noting where the sharpest part of the diagram is as in Figure 15. The curve shown in the figure may be considered as a section of the principal focal surface of a plane inclined at 45° to the axis of the lens and passing through the vertex of the surface. The depth of focus can be judged by taking photographs of the screen while the lens is racked in or out slightly and the screen kept stationary. Distortion and astigmatism will be shown by taking a photograph squarely in front of the lens. In the book by Cole above mentioned, at page 225 will be found a form of certificate of examination of a photographic lens as used by the Kew Observatory. It is safe to say that anyone who will take the trouble to make such an examination of his lens as to be able to fill out the seventeen points of the certificate will be sufficiently well acquainted with his lens, even if as to some points his examination is necessarily crude.

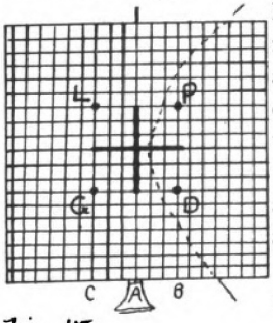

Fig. 15

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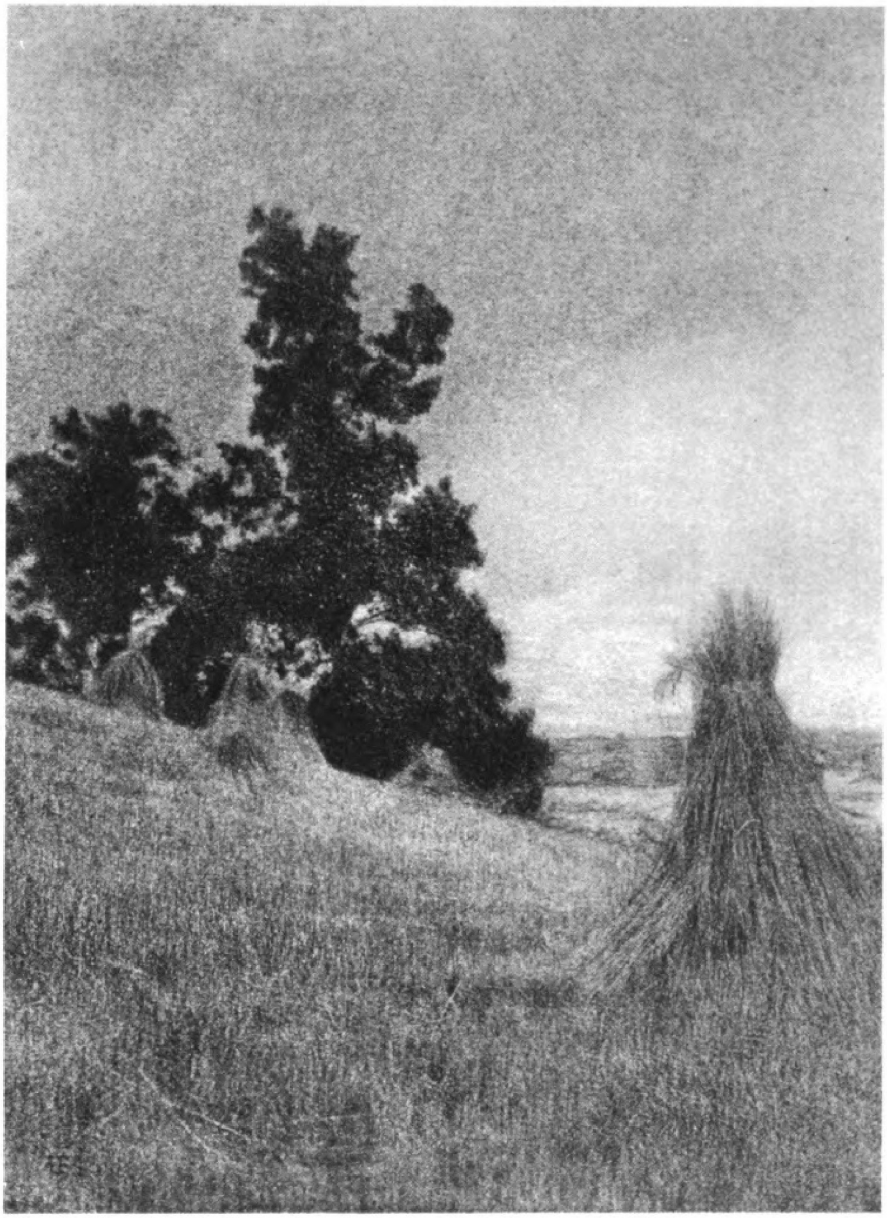

SEPTEMBER

From a "Gum" Print

By Alfred Stieglitz
(New York)

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No. 62. By Frank Eugene.

CATALOGUE OF THE
MEMBERS' EXHIBITION
THE CAMERA CLUB,
NEW YORK.

MAY—JUNE, 1901.

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No. 116. By H. A. Latimer.

*Catalogue.

Abel, Juan C.
1. Low Tide: Anchored.
2. The Pond: A Study in Gum.

Agnew, Wm. P.
3. Portrait.

Aspinwall, John
4. Sunshine and Shadow.

Bracklow. Robert L.
5. Bowne House; Flushing, L. I. Built 1661.
6. Castle Rock; Marblehead Neck.
7. Marblehead, Mass.
8. Statue of Col. Wm. Prescott on Bunker Hill, Charlestown.
9. Old Stone House, New Rochelle.

Breese, Jas. L.
10. Portrait.
11. Portrait.

Brownell, L. W.
12. Nest and Eggs of Bank Swallow.
13. Nest and Eggs of American Robin.

*The illustrations herewith were chosen by the Editor of CAMERA NOTES with a view of portraying the scope of the exhibition.

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14. Flower Study: Broad-leaved Arrow-Head.
15. Flower Study: Common Thistle.
16. Flower Study: Hedge Bindweed.

Burke, John P.

17. Lovers' Lane.
18. Quiet Pool.
19. The Brook.

Buxton, Dr. B. H.

Photomicrographs:

20. —Uropygeal gland of a chicken.
21. —Anthrax Klatsch preparation.
22. —Bacteria.

Carlin, Wm. B.

23. Grackle.

Cassard, Wm. J.

24. Grapes.
25. Fruit.
26. Lilacs.
27. In Rush Bay.
28. Ducks.

Clarke, Frederic Colburn

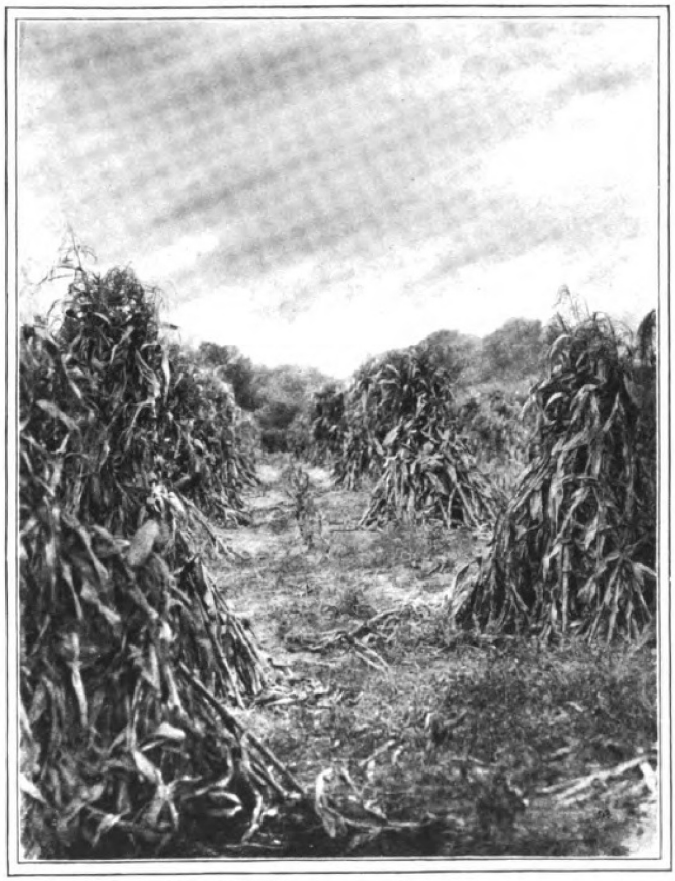
29. Maude Adams in L'Aiglon.
30. Gen. Nelson A. Miles, U. S. A.
31. Edwin Arden: Portrait.
32. Etude du Nu.
33. William Lewers in L'Aiglon.

Coutant, Harry

34. Portrait.

Cook, Mrs. Grace

35. Betty.
36. The Grandmother.
37. Dorothy.
38. Portrait of a Child.



No. 101.

By Joseph T. Keiley.

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No. 11.

By James L. Breese

Crosby, C. H.

39. The Road to Chicago.

Darling, C. A.

40. Sheep by Roadside.
41. Midst Daisies and Buttercups.
42. Dorothea.
43. Landscape.
44. Saide.

Dowdney, Daniel J.

45. Lilly Pond.
46. Rustic Bridge.
47. In the Marshes.

Dimock, Julian A.

48. "O. R."
49. "H. A."
50. "Miss A."
51. "Girl and Guitar."
52. "Mother and Child."

Eickemeyer, Rudolph, Jr.

53. Spring.
54. Summer.
55. Autumn.
56. Winter.
57. Late Afternoon in Winter.

Eugene Frank

58. Reflections.
59. Portrait.
60. Portrait.
61. Portrait Study.
62. Music.

Ferguson, E. Lee

63. Portrait.
64. Portrait.

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No. 112. By Sarah L. Ladd.

MESSENGERS OF SPRING.

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No. 66 By E. Lee Ferguson.

65. Portrait.
66. Portrait.
66A. Portrait.

Fuguet, Dallett

67. Early Spring Woods at Dusk.
68. The Path.
69. Moonlit Waters.

Gould, A. C.

70. On the Skirmish Line.

Galoupeau, Hy.

71. Noonday Rest.
72. Breakers.
73. Young Fisherman.
74. Tree Study.
75. Evening.

Goodwillie, M.D., D. H.

76. Bulls and Bears of Wall Street. (Copy.)
77. Wm. H. Baird; Animal Painter.
77A. Three Stages of Life.

Harris, W. C.

78. Among the Berkshire Hills. Copies of Paintings.
79. "Whistler." By Boldini.
80. "Siegfried." By Chartran.
81. "Bernhardt." By de la Gandara.

Heim, Ed.

82. A Dweller of the Ghetto.
83. Among the Dunes.
84. The Edge of New York.
85. Moonlight.

Heim, Emil

86. Toilers.

Heim, Emil and Ed.

87. The Tiger.
88. Silver Birches.

Hoge & Hadaway.

89. Group from a Play.
90. Portrait of Miss C.
91. Portrait of Master H.
92. Mr. Christie in Barbara Freitchie.
93. Portrait of Cyril Scott.

Holzman, Samuel S.

94. Portrait of Mr. Alexander B.

Johnston, Miss Frances B.

95. The Carpenter.
96. Profile Contre Jour.
97. Study of School Children.
98. Study of School Children.
99. Study of School Children.

No. 93. By F. H. Hoge and Tom Hadaway.

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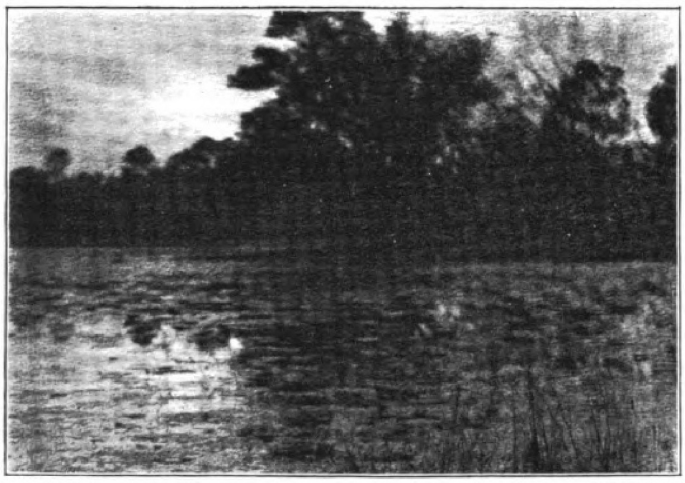

No. 135.

By J. Ridgway Moore.

Keiley, Joseph T.

100. Vine Crowned; A Summer Idyl.
101. Cornfield Vista in Afterglow of Autumnal Sunset.
102. In White Marsh Valley.
103. The Lake.
104. Mme. "Rose."

Kerfoot, J. B.

105. The Coast Guard.

No. 51. By Julian A. Dimock.

106. Silhouette Portrait of Tom Mason.
107. Silhouette Portrait of Mrs. H.

Kernochan, Marshall R.

108. Landscape.
109. Landscape.
110. Landscape.

Ladd, Mrs. Sarah H.

111. Youth and Old Age.
112. Messengers of Spring.
113. A Fantasy.

Latimer, H. A.

114. The Outer Mark. (Yacht "Emerald.")
115. At Anchor—Marblehead.
116. Testing Fruit.
117. A Fish Story.
118. Old Well—Matanzas, Cuba.

Lawrence, Chester Abbott

119. Portrait of Miss B.
120. Portrait of Miss C.
121. Portrait of Mr. C.

Loeber, Chas. H.

122. A Winter's Day on East River.

Lounsbery, Mrs. R. P.

123. Portrait of Mrs. Haggin.
124. Portrait of Miss Annie Russell.
125. Portrait of Miss Mary Mannering.
126. Portrait of Mrs. Atherton.
127. Portrait of Richard Le Gallienne.

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McCormick, L. M.
128. The Yampa.
129. The Bather.
130. Drifting.
131. Sunset on North River.
132. Battlefield of Colloocan.

Moore, J. Ridgway
133. Head: Gum Print.
134. Bull Pond: Florida.
135. Lake Iamonia.
136. A Winter Fog: Tallahassee.
137. Landscape.

Mullins, W. J.
138. "Nightfall." Charlotte Amelia.
139. Decorative Landscape.
140. Winter Landscape.
141. Resting Ploughman.
142. The Pine Tree Road.

Ottolengui, R.
143. Beautiful Snow.
144. Snowstorm on Madison Avenue.
145. A Fine Fish Day.
146. Early Apples.
147. Jack of All Trades.

O'Donohue, Joseph J.
148. 60 Foot Racing Yacht "Isolde."
149. Steam Yacht "Colonia."

Post, Wm. B.
150. A Winter Landscape.

Renwick, W. W.
151. The Dance.

Reynolds, S. K.
152. Mrs. G.
153. A Fair Barbarian .

No. 166.

By Chas. W. Stevens.

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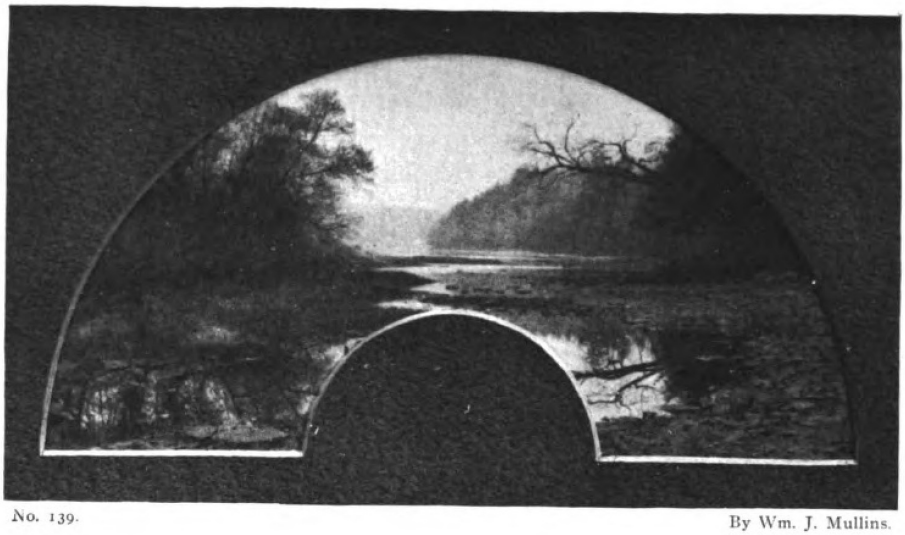
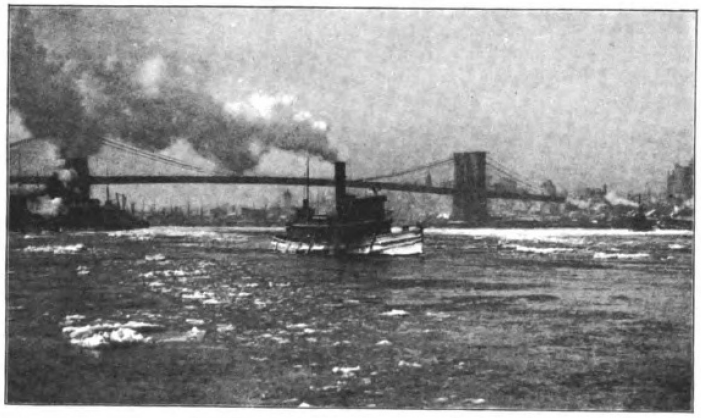


No. 139. By Wm. J. Mullins.



No. 122.

By Chas. H. Loeber.

No. 40. By Chas. A. Darling.

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No. 175. By A. H. Stoiber.

154. Interested.
155. The Spirit of Easter.
156. A Portrait.

Schram, Louis B.

157. Landscape.

Scott, A. Wentworth

158. Tree and Road.
159. Father Time.
160. Portrait of an Old Man.
161. A Summer Landscape.
162. By the Brook.

Sloane, Jr., T. O'Conor

163. Salt Marsh in Winter.
164. Genevieve.
165. A Portrait.

Stevens, Dr. Chas. W.

166. Mme. Duse.

Stieglitz, Alfred

167. Experiment in Oxalat and Mercury.
168. A Page from "The Photographic Journal of a Baby."

No. 161. By A. W. Scott.

169. Katwyk Beach.
170. Mother and Child, I.
171. Mother and Child, II.

Strauss, J. Francis

172. Montauk Cliffs.
173. Beach, Montauk.

Stoiber, A. H.

174. Off the Beach at Cannes.
175. Sunset on the Lagoon. (Venice.)
176. Trappist Monk at the Monastery. (Algiers.)

No. 70 By A. C. Gould.

177. Winter Pasture, South of France.
178. Grazing, South of France.

Stuart, Malcolm

179. Easter Lily.
180. Moonlight on the Hudson.
181. Rollo.
182. Portrait of Mr. A.

Tompkins, Dr. B. V.

183. The Two Friends.

Ward, Miss Ellen R.

184. Where the Vesper-Sparrow Sings.

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Wardwell, I. Franklin

185. Twins at 83. Now 85.
186. Old Street in Stamofrd, Conn.
186. Old Street in Stamford, Conn. Conn. Built over 60 years ago.

Webber, S. S.

188. Foreground Study.
189. The Woodside Brook.

Whiton, L. C.

190. Portrait.
191. Portrait.

Wiggins, Myra Albert

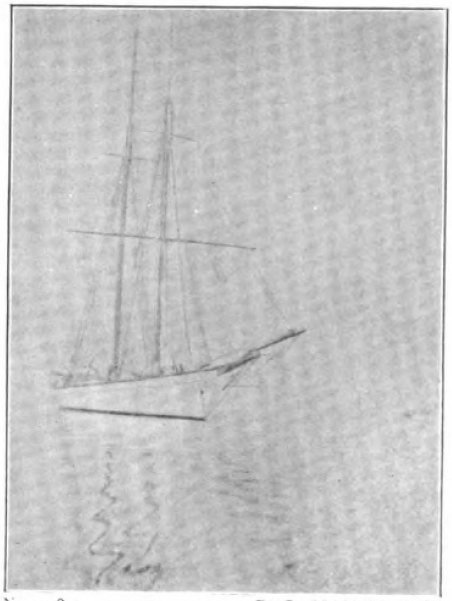
192. The Brook.
193. Scheveningen Beach, Holland.

Wilmerding, Wm. E.

194. Portrait.
195. Portrait.

Waterman, Jr., G. O.

196. Child Study.
197. Eatontown Millpond.
198. In Brandywine Park, Wilmington, Del.



No. 128. By L. M. McCormick.

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OFFICERS, TRUSTEES AND COMMITTEES

OF THE

CAMERA CLUB,

N. Y.

1901-1902.

President . . .	JOHN ASPINWALL.
Vice-President . .	J. EDGAR BULL.
Secretary . . .	DANIEL J. DOWDNEY.
Treasurer . .	WILLIAM E. WILMERDING.

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(ALSO INCLUDES ABOVE OFFICERS.)

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JOHN BEEBY,
ROBERT J. DEVLIN,
HARRY B. REID,
HENRY H. MAN,
ROBERT L. BRACKLOW.

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H. B. REID, Chairman.
D. J. DOWDNEY.

MEETINGS.
ALFRED STIEGLITZ, Chairman.
J. C. ABEL,
F. M. HALE,
C. A. DARLING.

PRINTS.
JOS. T. KEILEY, Chairman.
E. LEE FERGUSON,
J. RIDGWAY MOORE.

LANTERN SLIDES.
A. L. SIMPSON, Chairman.
C. A. DARLING,
C. D. ROY,
J. J. O'DONOHUE.

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H. H. MAN, Chairman.
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SCIENTIFIC RESEARCH.
R. J. DEVLIN, Chairman.
C. E. MANIERRE.

AUDITING.
L. B. SCHRAM, Chairman.
C. C. ROUMAGE,
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ADMISSIONS.
FRANCIS C. ELGAR, Chairman.
F. N. WATERMAN,
MARTIN DEGENHARDT.

Librarian, J C. ABEL.

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THE CAMERA CLUB DEPARTMENT

HENRY H. MAN, J. EDGAR BULL, AND LOUIS B. SCHRAM, PUBLICATION COMMITTEE REPRESENTING THE BOARD OF TRUSTEES

Proceedings and Club Notes.

Meeting of May 11th, 1901.

A regular meeting of the Camera Club was held on the evening of May 14th; the president, Mr Aspinwall, in the chair; about fifty members attended.

The Committee appointed at the last meeting presented the following resolution, and upon motion it was unanimously adopted:

Realizing that in the death of Mr. H. P. Robinson the photographic fraternity has lost a leader in thought work; one who from the early days of the art-science has been identified with many features tending to its upbuilding; one whose voice and pen were ever used to direct the beginner and urge the successful to greater efforts; one whose power and personality extended beyond the limits of the Royal Photographic Society of Great Britain and the Linked Ring, and made him a fellow with the earnest workers on both sides of the Atlantic; be it

Resolved, That the the Camera Club of New York hereby expresses its profound regret and sorrow in this loss to the photographic world, and its appreciation of the benefit to American photographers afforded by his writings and the stimulus of his published and exhibited pictures.

E. LEE FERGUSON,
WM. D. MURPHY,
J. WELLS CHAMPNEY,
Committee.

The Librarian reported to the Club that the President, Mr. Aspinwall, had purchased from Mr. Charles W. Canfield his entire photographic library, and presented it to the club. On motion, duly seconded, the hearty thanks of the Club were unanimously tendered to Mr. Aspinwall for his generous gift. The Librarian further reported that it would be necessary to supply book-cases for this library, and stated that a substantial amount had already been subscribed towards the expense. He exhibited samples of cases and invited suggestions by members as to the pattern of cases to be adopted, and also intimated a hope that the amount still needed would be promptly subscribed.

The plan suggested for arrangement of the cases is briefly as follows: It is proposed to purchase cases which can readily be moved from place to place and to set them in line against the western wall of the main meeting room, arranging them so that sufficient space will remain above the cases for the exhibition of prints. The Canfield Library, and the greater part, if not all, of the bound books in the old library, will be transferred to these cases, leaving the present library room to be used for periodicals and as a reading room. It has been suggested, and the plan will probably be adopted, that the cases in the main room shall be kept locked, the key to be obtained from one of the officers or from the custodian by any member who desires to use books. Probably all these arrangements will be complete before the issue of this number of CAMERA NOTES.

The following amendment to the by-laws, of which notice had been duly given at the previous meeting, was offered and its adoption moved and seconded.

Amendment to Article 9, Sections 1 and 2 of the By-Laws.

At the monthly meeting in February in each year a Committee of Five shall be chosen by the Club at large, who shall select and post in a conspicuous place in the Club rooms at least two weeks before the annual meeting, the name of a candidate for each office to be filled at the ensuing election. Any twenty members of the Club may propose five names for the Nominating Committee. Each proposal shall be in writing, delivered to the Secretary and posted at least twenty days before the February meeting. No member shall unite in a proposal of more than five names for such Committee. At least ten days before the

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February meeting the Secretary shall mail to each member of the Club a printed list of all the names so proposed. At the February meeting the Club shall elect such Committee by ballot. Each member present may vote by ballot for such Committee by marking five of the names upon such list with ink or pencil and depositing the list so marked, as a ballot for the names so marked.

The five members upon such list receiving the highest number of votes shall be the Nominating Committee.

The adoption of the amendment was urged upon the ground that the method heretofore in vogue for selecting a Nominating Committee involves so much of chance that there is danger each year that the ticket nominated may not be of a representative character. The principal opposition to the amendment was made by Mr. Murphy, who strongly condemned the proposed amendment as not only crude and cumbrous, but as introducing a new danger, viz., that by withholding nominations for a Nominating Committee until the last day, a sufficient number of members combining together might force upon the Club the selection of a Nominating Committee of a highly partisan character, there being no method in which, after the end of the time for posting nominations, the members of the Club could defeat any of the nominees if only one ticket were posted in due time. Other members who spoke appeared to concur in this view, while others dissented therefrom, apparently rather because they supposed that the danger of such collusion among twenty members was not very great than because they cared particularly about the adoption of the amendment itself. Upon the amendment being put to vote it was lost.

The Club then proceeded to the election by ballot of three Judges of Prints and three Critics of Lantern Slides. Only a few of the gentlemen nominated for these offices were present, which rendered it impracticable to learn whether some of the candidates having the strongest support would accept the position if elected. All those who were elected subsequently declined the honor by letters to the Board of Trustees.

After the meeting Mr. Manierre delivered an interesting and instructive discourse on "Simple Practical Tests of Lenses."

Meeting of June 11th.

A regular meeting of the Camera Club was held on the evening of June 11th; Mr. Aspinwall in the chair; about thirty members attended.

The Librarian reported progress.

Mr. Keiley, for the Print Committee, reported upon the Members' Exhibition. He stated that under considerable difficulties an effort had been made by the Committee to place upon the walls as representative an exhibition as possible of the members' work. He called attention to the fact that the date adopted for this exhibition came so shortly after the annual election that a very short time was left to the newly appointed Print Committee in which to perform their arduous duties, and recommended that hereafter a date be adopted for the exhibition shortly preceding the end of the Committee's term of office, a suggestion which met with evident favor.

The report (omitting only certain of the printed matter incorporated into it) will be found elsewhere in this department.)

Mr. Stieglitz, as editor and manager of CAMERA NOTES, reported that No. 1 of Volume 5 had been published and sent to members.

Mr. Abel called the attention of the Club to the desirability of preserving photographic records of the changing appearance of the city. He alluded to the work in this direction now in progress in various places in Europe and dwelt briefly on the facilities which this club possesses for perpetuating the phases through which the city passes. He moved and Dr. Stevens seconded the appointment of a committee and the motion was carried.

After the transaction of some routine business Dr. Charles W. Stevens lectured on "Mechanical Adjustments for Enlarging and Reducing," illustrating his lecture by free hand drawings upon the blackboard, accompanied by algebraic formulæ, which were closely followed by as many members as understood them.*

* This lecture will be reported in the next issue. — EDITOR.

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Trustees' Meetings.

At the regular meeting of the trustees held on May 27th, 1901, all the trustees attended except Mr. Bull and Mr. Schram.

The treasurer reported a balance in hand of $3,741.01.

Dr. Devlin, from the Committee on Scientific Research, reported that no apparent interest existed in the proposed book of Club formulæ and asked that the committee be discharged from further consideration of the topic, and thereupon the committee was discharged accordingly.

Mr. Reid, chairman of the House Committee, reported progress in the selection of a lens for the bromide room and asked for an appropriation of $50 for the purchase of a lens, which was granted.

The trustees elected to active membership Mr. Frank W. Trowbridge, Miss M. Katherine Lines, Mr. Douglas G. Barrett and Mr. S. G. Dixon, and to non-resident membership Mr. Frank Eugene.

The trustee were notified of the death of Mr. John Jewell Smith on May 6th, 1901.

At the regular meeting of the trustees on June 24th, all the trustees were present except Mr. Bull, Mr. Beeby and Mr. Schram.

The Treasurer reported a balance on hand of $3,637.39.

The Secretary reported that but one set of slides had been sent in for the lantern slide competition, whereupon the trustees decided to declare the competition off.

Mr. Reid, from the House Committee, reported that a new lens had been purchased for the bromide room and installed. A letter was received from Mr. Arthur Hewitt requesting the sanction of the trustees to his writing a review of the Members' Exhibition for publication in CAMERA NOTES. The Secretary was directed to notify Mr. Hewitt to forward any manuscript he desired to publish to the Chairman of the Publication Committee of the Club. (Mr. Hewitt has not forwarded any such manuscript, nor has he communicated with the Chairman.)

The action upon this request will serve as a precedent for contributors, if any precedent is needed. It is the policy of CAMERA NOTES to invite discussion of topics within its range of subjects and to welcome the expression of diverse views. Articles or communications of real interest will be published, whether the writers agree with the views of the editor and his staff or differ with them. But no magazine has unlimited space, nor can any editor promise to publish articles not yet written. Mr. Hewitt doubtless offered in good faith to write according to his best ability, but it is obvious that permission to print in anything but the *Congressional Record* cannot be extended until the manuscript is passed upon by some editor or committee.

Had Mr. Hewitt proposed to write upon any subject of *general photographic interest* he would have been referred to the Editor of CAMERA NOTES, because his article, if accepted, would have appeared in its appropriate place. The agreement as to the publication of CAMERA NOTES contemplates that criticisms of Camera Club exhibitions shall appear only in the Club Department, unless the Board of Trustees should request the publication elsewhere. For this reason Mr. Hewitt was asked to forward his manuscript to the Chairman of the proper committee.

This need not embarrass other contributors. Articles may be sent either to the Editor or to the Chairman of the Committee on Club Publications. Either of these gentlemen receiving an article which comes under the others jurisdiction will pass it over.

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It has seemed worth while to make, just this once, a somewhat detailed explanation, so that hereafter members and others wishing to write for CAMERA NOTES may know what course to take.

First Report of Print Committee for 1901-1902.

MR. CHAIRMAN, GENTLEMEN: Your Committee respectfully reports that:

Upon entering upon its duties on or about April 20th it immediately considered the advisability of preparing for the holding of the Annual Exhibition of Prints by members of the Camera Club. Heretofore it has been customary to issue the notice of the intent to hold this show in February, in order to allow members ample time for preparation. This year this was not done and your Committee found that it had less than a month at its disposal in which to make all the necessary preparations. Deeming it inexpedient to permit so important a feature of the Club's yearly programme to lapse, the following circular notice of and regulations for the proposed exhibition was addressed to the members of the Camera Club accompanied by an entry-form for the titles of the prints entered by each exhibitor. Each member was given to understand that this was to be a club exhibition and that it was his right to show prints therein and his duty to the club to do so; the obligation to frame prints was abolished, it being deemed an unnecessary tax on many of the members, and every class of pictorial work whether scientific or artistic was sought.

(Here follows a copy of the circular issued late in April 1901, and sent to all members.)

The splendid manner in which the members responded to this call—those living as far away as Oregon as well as those nearer at hand—despite the shortness of the time allowed them is in evidence upon our walls. It more than justified the confidence of your Committee not only as to high standard of the work now being done by the club members, but also as to their warm interest in the Club's welfare, which had but to be properly appealed to to awaken hearty and immediate response.

The character of the show was so exceptionally high and the exhibition so broad in its scope that your committee took the liberty of initiating it with a formal opening for the benefit of the members and their friends—special cards of invitation were issued and a reception committee of the following members was appointed by the President to do the honors of the evening.

Reception Committee: Mr. John Aspinwall, Mr. Chas. I. Berg, Mr. Jas. L. Breese, Mr. Wm. J. Cassard, Mr. Daniel J. Dowdney, Mr. Rudolf Eickemeyer, Jr., Mrs. Richard P. Lounsbery, Mr. John H. Man, Mr. H. B. Reid, Mr. T. O'Conor Sloane, Jr., Mr. Alfred Stieglitz, Mr. John Francis Strauss, Mr. J. Dunbar Wright, Mr. William D. Murphy, Mr. William P. Agnew.

It was also deemed advisable by your Committee to take advantage of the opportunity offered of recruiting to the Club new and desirable members by bringing to the notice of the public the many advantages offered by the Club to its members and to that end it published in the last pages of the catalogue a brief note concerning the club and its facilities.

Nearly all of the old members entered prints in this exhibition, as also did many members who had never before exhibited in the Annual Members' shows—there being in all 64 exhibitors.

The Exhibition contains 202 prints—is very broad in range and of an exceptionally high average.

In point of the number of members exhibiting, the number of prints exhibited, the range of subjects covered and the average excellence of the work, this year's Members' show is the most satisfactory that has yet been placed upon the club walls.

In 1898, 151 prints, the work of 38 members, were hung; in 1899, 169 prints, the work of 58 members, were hung; in 1900, 134 prints, the work of 47 members, were hung; in 1901, 202 prints, the work of 64 members, were hung.

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The above figures show that this year's exhibition is more thoroughly representative of the club than any of the previous ones.

The formal opening was very well attended; quite a large number of persons have visited the Club rooms since the exhibition was placed upon the walls; and the newspapers have given it special space—the New York *Herald* of Sunday, May 26th, devoting half a page to the reproduction of pictures selected by its representative from the exhibition; the New York *Sun*, May 23d, giving its entire art column to a review of the show; and the *Commercial Advertiser* and several other papers noticing it more or less extensively.

In conclusion your Committee desires to extend its special thanks to Mr. Robert Bracklow, without whose very material assistance it would have been impossible to have gotten out the catalogue in time. Mr. Bracklow gave to this matter his close personal attention, to the neglect of other business. The Committee desires the Club to join it in thanking him for his very valuable assistance. It also desires to thank the various members of the Club who from time to time helped it in its labors and all of the exhibitors who responded so splendidly, and in quite a number of cases to their very considerable inconvenience, to its call for a representative exhibition.

JOSEPH T. KEILEY,
E. LEE FERGUSON,
J. RIDGWAY MOORE,
Committee.

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The Annual Exhibition of Prints by Members of the Camera Club.

The publication of the report of the Print Committee, including the comments made by its Chairman upon the quality of the prints exhibited, leaves comparatively little to be added on the topic. One thing, however, ought not to be omitted from any notice of this year's show, namely, that in spite of unusual difficulties the present Print Committee have covered themselves with glory by getting together and hanging an exceptionally good and representative collection of the members' work. It is true that unless good work were done no committee however diligent could make the show a success, so that praise belongs to the members contributing as well as to the committee. But it ought not to be forgotten that a great deal of energy, hard work, tact and discrimination are necessary factors in the achievement of a result so honorable to the club and so instructive to its members and guests.

It is not meant that all the work shown is of equal excellence nor even that the exhibition would not have been better from an artistic point of view had the committee been at liberty to make a selection of the best prints and reject all others. The conditions under which members were invited to contribute were, wisely we think, framed upon the plan of encouraging every member to exhibit something.

This is alluded to, in the very excellent and discriminating review published in the New York *Sun* of May 23d, as follows:

"Every member being entitled to exhibit five prints the display is a very varied one, full of interest to those who are watching the progress of the art; although on the other hand it necessarily lacks the tone of prevailing distinction, which accompanies an insistence upon the highest standards. It is not such an

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exhibition, for example, as the three which have been held in recent years by the Philadelphia Photographic Salon. As this, however, is only a club exhibition, it may seem unnecessary as well as unfair to institute the comparison; and one only does so because there seems to be a tendency on the part of the Salon to recede from the high ground it has taken hitherto and to whittle down its standard to comprise a larger number of exhibitors."

After nearly a column of criticism of particular pictures the writer in the *Sun* concludes his article thus:

"The exhibition is full of interest as showing the diverse directions in which the art is moving and the constantly increasing attention paid to those elements which make for a good picture in photography as well as in painting."

It should be added that the writer condemns certain work as frankly as he praises other. It would doubtless be instructive to reproduce the entire article and so give additional publicity to the discriminating criticism of an impartial judge, not a member of the Camera Club, upon the work of its individual members. But under the conditions of the show this would be somewhat invidious, if not unfair to such members as in the short time during which the exhibition was collected contributed prints at the request of the committee without thereby intending to subject their work to comparison with the best work done by others and exhibited elsewhere. In fact in some instances contributions were made by members who for lack of time and opportunity were unable to do themselves justice.

In another part of the Magazine will be found the catalogue of the Exhibition, with illustrations selected with a view to showing the range and variety of photographic work done in the Club, and particularly by members who have rarely or never exhibited prints before.

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Print and Slide Auction.

On the evening of May 11 the annual auction of prints and slides took place, Mr. W. D. Murphy acting as auctioneer. The Committee in charge were: F. M. Hale, Chairman; W. P. Agnew, E. Lee Ferguson, J. C. Abel, L. W. Brownell, Alphonse Montant.

Nearly 150 prints and over twenty slides were disposed of, besides about a dozen fake prints.

The evening was rainy and the attendance in consequence rather smaller than had been expected. About twenty members sent prints for sale, many of which were disposed of entirely for the benefit of the Club, while upon the others the Club reaped the benefit of a substantial commission.

In the Fake Competition, Mr. W. C. Harris was unanimously awarded the prize offered, for his clever "They'll Soon Be Home, by Steelets," which is elsewhere reproduced. The prize, offered by an anonymous member, consisted of a five dollar gold piece mounted on superimposed colored paper *à la* newest style.

The star price of the evening was paid by Mr. John A. Tennant, the genial Editor of the "Photo-Miniature," for a print of "Scurrying Home," by Alfred Stieglitz. The price was $27.00.

The top price for a slide was three dollars, Mr. Schwartz, of the Rotograph Co., Berlin, Germany, being the purchaser.

The gross proceeds of the sale amounted to about $202.91.

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The Club Library.

The Camera Club has sometimes been reproached for the inadequacy of its library, and with justice, for the Club needed a much better and more complete library than it has ever heretofore possessed. All ground for this reproach is now removed.

For more than twenty years Mr. Charles W. Canfield, a valued member of the Camera Club, has been collecting with the enthusiasm of an expert, such publications, whether periodical or otherwise, as deserve preservation on account of their technical excellence or the light they throw upon the history of the science of photography and the art of making pictures by photographic means. His effort has been to make as complete and well rounded a collection of books upon photography and kindred subjects as was possible, and his skill in photographic work has rendered him an exceptionally fit person for the task.

The Camera Club has now acquired his entire library without reservation or exception. It includes complete sets of the "British Journal of Photography," "The Amateur Photographer," "Photography," the "Transactions of the Photographic Society of London," "Wilson's Magazine," through all its various changes, besides other publications, many of which are out of print. It includes also all the books published in this country on the subject of photography down to a very recent period. There is also a set of books published in this country and abroad relating to the daguerreotype.

In connection with the library, Mr. Canfield collected what is probably the only set extant of *Daguerreiana,* including all known portraits and derivatives therefrom, accompanied by an original autograph letter of Daguerre himself. Besides these books and photographs the library includes all the well known hand books and text books, whether technical or artistic, necessary to the practice of photography, whether from a scientific or artistic standpoint.

The method of arrangement of the library adopted by Mr. Canfield was chronological, and he prepared a catalogue containing the titles of all works in his library. It has been deemed best by the Librarian of the Camera Club to prepare a new catalogue upon the card system. There will be two sets of cards, one set indexed under the titles of books, and the other under the names of the authors, to be accompanied with notes as to editions and other matter necessary to make the catalogue a complete working index, not only to the Canfield library, but to the books already belonging to the Camera Club. It is expected that the catalogue will be completed before the end of the summer, though it need hardly be said that the labor of preparing it is no light task.

The Canfield Library was the gift of Mr. Aspinwall, the President of the Club. The members have contributed over $250 for the purchase of book cases and for incidental expenses.

Before this number of CAMERA NOTES appears the library will in all probability be completely arranged and catalogued and all expenses will have been met by subscription, the amount already subscribed being very nearly adequate to the Librarian's estimate of the expense. It ought to be stated in addition that no portion of the money subscribed will be used in payment for the work of arranging

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or cataloguing the library, but that the Club will owe to its Librarian, Mr. Juan C. Abel, who has undertaken this work, an important debt of gratitude for his devotion to the Club's interests.

The contributors to the fund for expenses are Messrs. Schram, W. E. Wilmerding, Dowdney, Stevens, Abel, Stieglitz, W. D. Murphy, E. L. Ferguson, Strauss, Vredenburgh, O'Donohue, Ed. Heim, Emil Heim, Hoge, Roy, A. L. Simpson, Galoupeau, Goodwillie, Montant, Pease, Agnew, Holzman, Vail, Gerrish, Berg, Crosby, Cassard, Russak, Sloane, Benrimo, W. C. Harris, Tompkins, Burke, Bracklow, Joy, Graefe, Moore, Hart, J. E. Bull, Mack, M. H. Sanford, Morschauser, Reid, Frisbie, G. O. Waterman, Hopkins, Darling, Tiemann, and C. Simpson. Others have expressed their intentions of contributing, so that the above list will be considerably enlarged.

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Lectures.

On the evening of April 11, 1901, Professor Albert Bickmore delivered a lecture, illustrated by lantern slides and entitled "Paris, the Banks of the Seine."

On the evening of April 18th, Mr. Cornelius Van Brunt, an honorary member of the Camera Club, delivered a lecture illustrated by color slides and entitled "Our Natural and Cultivated Trees, with the Details of Their Flowers and Fruit."

We regret that it is not practicable to give extended description of these entertainments. Any brief notice is necessarily inadequate.

"A Trip Through the Dolomites."—This was the title of a talk, illustrated by slides, given by Mr. Frank Scott Gerrish on the evening of April 16th.

A large number of guests invited by Mr. Gerrish for the occasion were charmingly entertained for the evening by a graphic description of his trip through a portion of the Austrian Tyrol, during which he had under considerable difficulties taken a large number of views. Mr. Gerrish explained that the necessity of using films only (and those sometimes of imperfect quality) had prevented his making slides of as good technical quality as he would have wished. While it was true that some of the slides showed that the original negatives had been made upon defective films, the interest of the subjects fully justified Mr. Gerrish in retaining them in the series. The great majority of the slides needed no apology.

The members of the Club were included in the invitation to attend this entertainment, which it is to be hoped may be a precedent for others.

All the slides exhibited (and, we understand, others taken upon the same trip but omitted from the series as finally made up) had been shown at the Wednesday evening test, but not in sequence and without Mr. Gerrish's interesting explanations and comments.

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"THEY'LL SOON BE HOME.
By STEELETS."

BY W. C. HARRIS.

[Winning Print in the recent "Fake Competition," held at The Camera Club, New York.]

Notes.

The Plastigmat.—It is with pleasure that we record the introduction of a high-class photographic lens of purely American origin, for the Plastigmat, manufactured by the Bausch & Lomb Optical Co., Rochester, may certainly be classed as such.

The lens sent us for trial was duly tested, both from a theoretical and practical point of view. It did all, if not more, than its manufacturers claimed for it, comparing in all respects very favorably with the accepted German standard lenses.

It is chiefly as an all-around instrument that it may be recommended, for it combines those factors and qualities which are most desirable in such lenses. As a doublet it works at F 6.8, giving all the speed necessary for most shutter-work, while the rear combination may be used as a single lens of about double the focal length of the doublet, and works at F 13.5, which is fast enough for all ordinary purposes. The results obtained with the latter when used for portrait purposes were more than surprising, and in fairly good diffused light the time of exposure did not amount to more than fractions of a second. It is needless to add that as far as the finish and general workmanship of the lens go, the B. & L. Company have every reason to feel proud.

The results lately obtained by us with the samples of **"Angelo" Platinum Paper,** submitted for test were satisfactory. It is worthy of a trial, for in our opinion it is much superior to most of the platinum papers now in the market. The paper is manufactured by J. D. Nunzio & Co., Boston.

It took many years for the photographer to make up his mind that orthochromatic plates have certain undeniable advantages. It took him quite as long to realize that the backing in the use of a non-halation plate also has its advantages. The use of a lens shade is of more than imaginary importance. The photographer once accustomed to it, it will be difficult for him to realize that he could have ever gotten along without the same. It is for this reasor that we heartily endorse and recommend the

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Jackson Lens Shade. It is a useful little instrument, handy, and costs practically nothing.

A **Universal Steel Tripod,** combining strength, rigidity, light weight and compactness, has recently been introduced into the market by E. & H. T. Anthony & Co., New York. Amongst the many points to commend it, not the least important is the patent adjustable head by which the camera may instantly be changed in any required position without moving the tripod legs. Its entire weight is 32 ounces.

The market is flooded with cameras of all styles, grades and makes. For the serious worker, that is one who sees more in photography than a momentary hobby and pastime, the choice dwindles down to comparatively few makes. Many of the **Bullard Cameras** have certain distinctive features which necessarily entitle them to the serious consideration of all photographers. E. & H. F. Anthony have the trade agency for them.

"Rotograph," 101 Fifth Avenue, New York, announces a special competition open to all users of Rotograph Bromide Paper.

The prizes offered amount to $610, $500 in cash and $110 in paper. The Grand Prize will consist of $200 in cash for any kind of print on "Rotograph." The Judges announced are Messrs. Alfred Stieglitz, B. J. Falk, E. B. Core, John A. Tennant and F. Dundas Todd, names which need no comment. Competition closes November 15. For further particulars address the company.

The following instructions will be of value to those using the imported bichromate paper of Gennert:

"Bichromatize the paper for a longer period than usual. This will make it more sensitive to light and cause it to work softer. Give a shorter time of exposure and employ after having washed and exposed sheet in cold water and a bath of lukewarm water for five minutes prior to developing the print. The object is to soften the coating before developing. Then develop at a lower temperature than given in previous instructions. Beautiful detail and softness is thus obtained, and even small work is satisfactorily turned out in this manner.

The following is an example:

250 parts of bichromate of potash.
5,000 parts of water.

60 to 80 drops of ammonia, .091 specific gravity. For instance, to hasten the drying, 250 parts of 90% alcohol may be used. Pass the paper through the solution about thirty times. Expose a little less than usual. Wash out the chromium for ten minutes in several changes of cool water. Place the print for five minutes in lukewarm, 20 degrees R. Then develop at a temperature of 25 to 30 degrees R., but use little sawdust.

In case of over exposure return the print to lukewarm water for five or ten minutes, then continue to develop it at 35 degrees R., with a little more sawdust than previously used.

When taken from the chromium bath, the paper should dry from three to four hours."

In the purchase of photographic materials, the best is the cheapest at any price. The practice of photography is difficult enough without handicap of the worries resulting from the use of poor materials. The market is unfortunately inundated with much of the latter at present. We endeavor to keep our advertising pages free from that which has not been thoroughly tested as reliable. If in any instance, goods advertised by us are found to be other than what is claimed for them, we will be grateful to those calling our attention to the fact.

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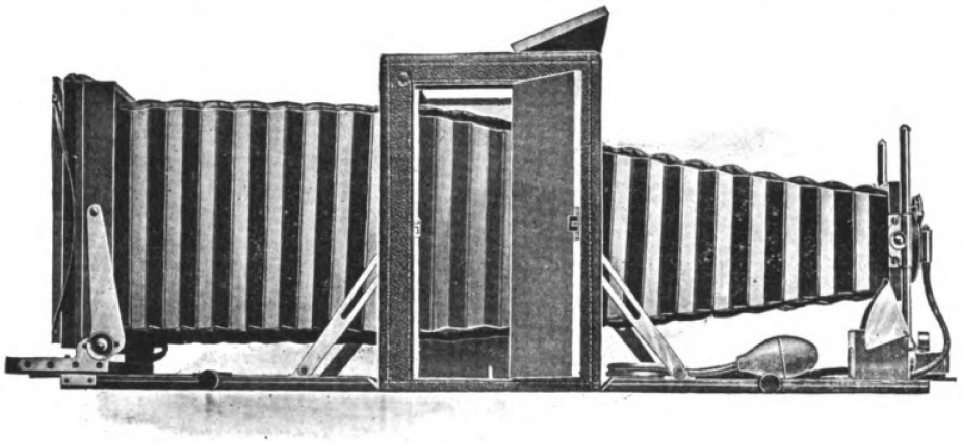

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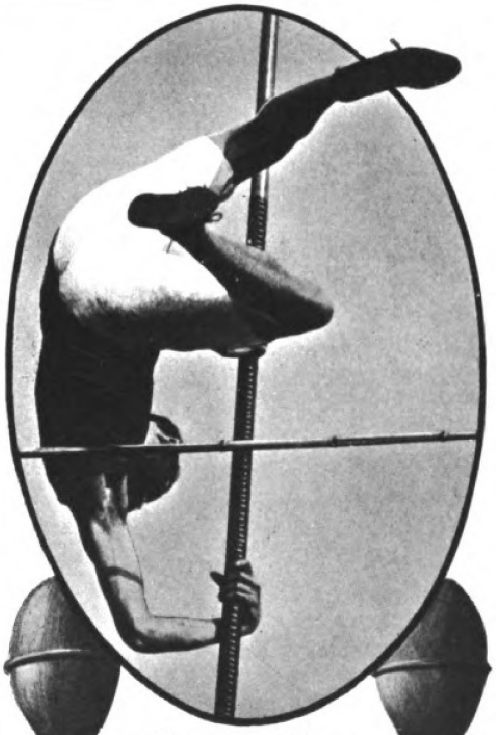

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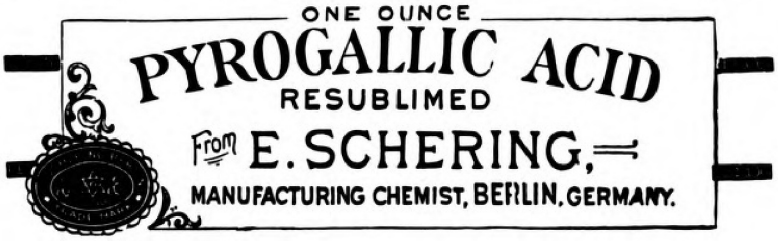

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Awarded Second Prize, $50.00, in Plastigmat Contest — *Harry Coutant*

The BATHERS

TO the man who believes as some do, conscientiously, that the goodness or badness of a photograph depends upon the skill of the photographer, with little regard to the quality of the lens with which it is made, the following is submitted:

In all work where detail is to be faithfully reproduced, a perfect lens is an absolute necessity. No amount of skill can give a perfect reproduction with an imperfect lens.

Where artistic effect is sought, the lighting, composition and general outline must be accurately reproduced. The artist must be able to "put the focus where it will do the most good." This cannot be accomplished unless the lens image is free from distortion, (astigmatism, spherical aberation, etc.,) defects which exist in all, even the best, rectilinear and in many so-called "anastigmat" lenses.

We have just closed a contest in which a prize was offered for the best and second best pictures made with Plastigmat f-6.8. The contestants were professional photographers of long experience and amateurs of little, from every part of the United States, Canada and Mexico, yet there was not a print or a negative submitted but does credit to its maker. This is not chance. It means that the general average of results is in direct proportion to the excellence of the lens. The better the lens the better the results and the fewer the failures.

Plastigmat f-6.8 stands in a class by itself. It is a new creation.

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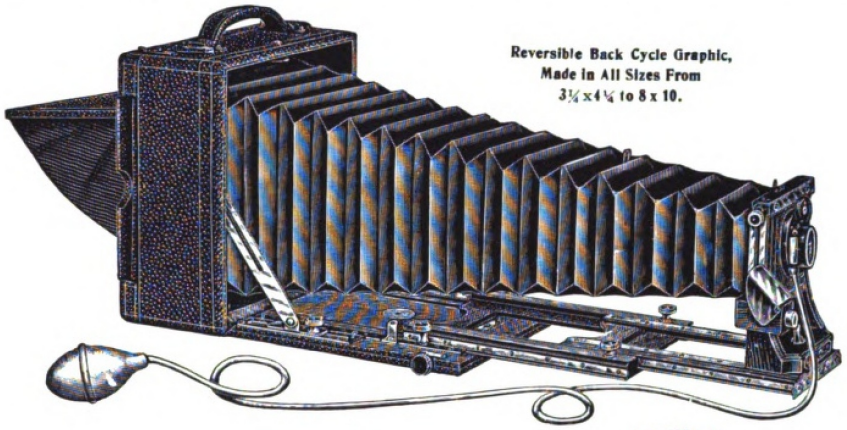

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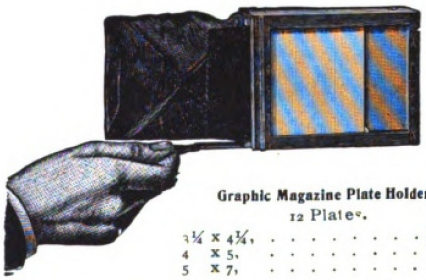

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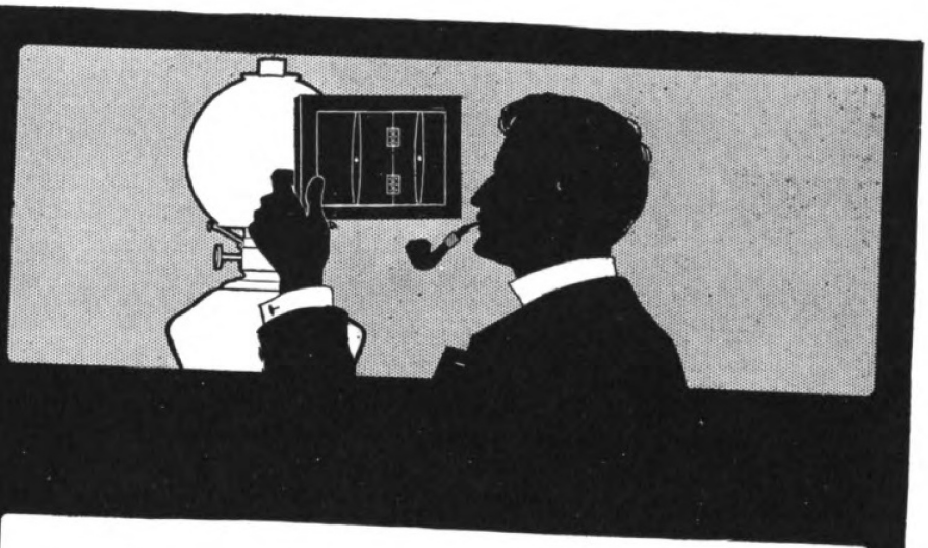

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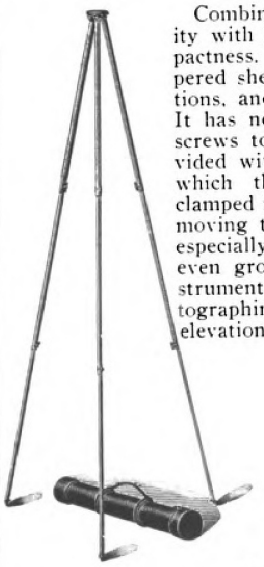

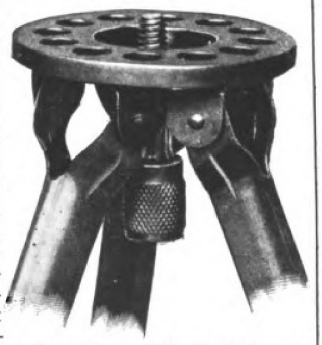

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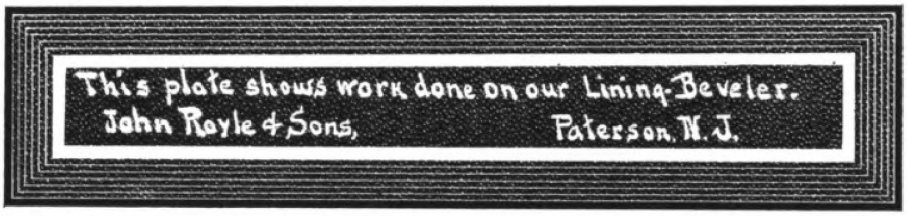

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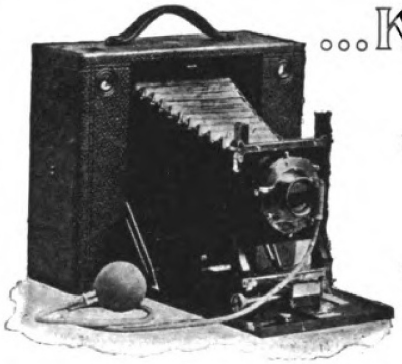

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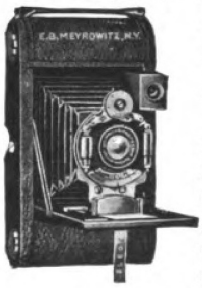

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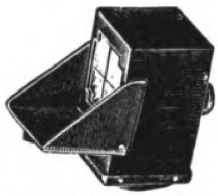

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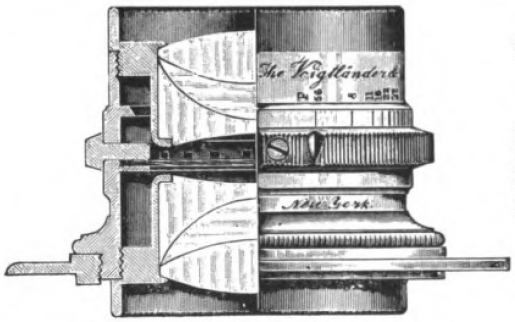

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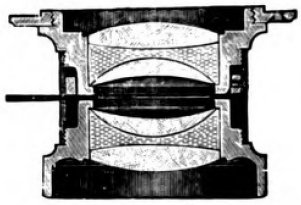

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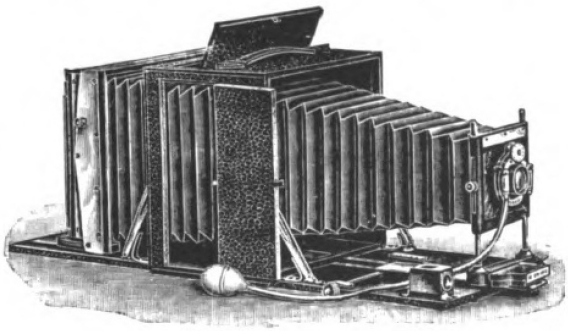

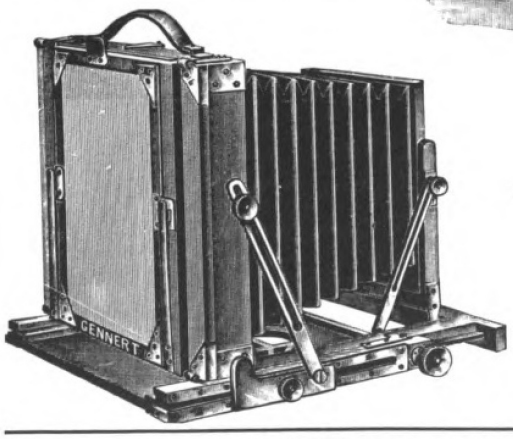

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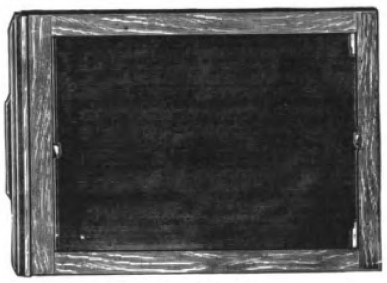

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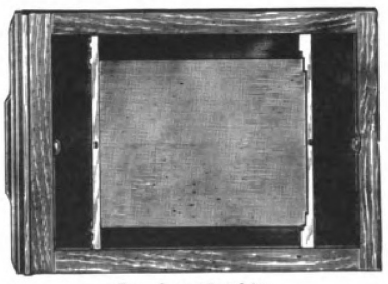

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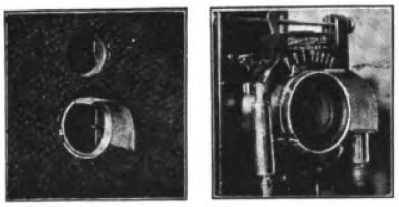

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SPRING

By Alfred Stieglitz

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CAMERA NOTES

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Aftermath.

THE Fourth Philadelphia Photographic Salon, held under the joint auspices of The Philadelphia Photographic Society and The Pennsylvania Academy of Fine Arts, the one-time recognized leading American pictorial exhibition of the year, is now *fait accompli* and a matter of history. With its close CAMERA NOTES finds itself in a position to speak freely, as nothing that can now be said can militate against the success of the Salon. While it was yet in a formative state we feared that a too frank expression of our views, which we felt assured were shared by many prominent pictorial workers, might be misunderstood by those most interested in the popular success of the undertaking, and though we knew that our silence would be ascribed to false motives we deemed it proper to refrain from criticism until after the opening of the exhibition. At this time, however, it seems appropriate to publish a statement of the causes that impelled so many well-known pictorialists of this country, as well as of the Linked Ring, to hold aloof and to decline to contribute or aid Philadelphia in any way.

When the movement to justify Pictorial Photography's title to be considered a fine art was first initiated, the small group of enthusiasts, drawn together by this common purpose, found both photographers and artists united in a resistance to what was dubbed so ridiculous a claim. Undaunted by bitter opposition and ridicule, this little band, keeping clearly in sight the star of their hopes, struggled unceasingly to prove their cherished art entitled to a juster recognition. The views of the photographic world weighed but lightly with them, for they foresaw that it was the art-loving and understanding public which was to be the final judge of their claims. The approval of recognized connoisseurs and of competent critics being once secured, it followed as the night the day that commonplace photographers, both professional and amateur, would be but too eager to help swell the chorus. So with singleness of purpose and determined and obstinate enthusiasm they followed the path they had blazed for themselves through the wilderness. Personal vanity, the greed for individual honor and glory were all subordinated to the welfare of the cause, and regardless of criticism and frequent personal abuse they struggled toward the goal they had set. It was early recognized that, in order to enlist the sympathies of the earnest workers of the world, the highest standards had to be maintained and that to carry conviction all criticisms and judgments must emanate only from those whom the world recognized as qualified to return a fair verdict. Each individual felt that the praise of the injudicious and unknowing was a greater evil than the censure of the competent, and that to submit his efforts to the judgment of any

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but the most honest and qualified judges was stultifying and hurtful to the common cause. "High Standards and Fearless Rejection" was the battle-cry, let whoever might fall in the slaughter.

The first Philadelphia Salon proved so successful, from the serious pictorial point of view, that the second year's jury, fully in sympathy with the standards and aims which had dominated their predecessors, planted its banner still higher upon the steep slopes which lead to Art. And once again was the advance justified by the result. American pictorial photography rose above the provincial and secured a world-wide recognition. The complete success of the second Salon made the holding of a third a foregone conclusion, and yet again did the advance guard of the movement—as embodied in the jury—unfurl their standard still further up the heights. All this despite the bigoted opposition of many and the treacherous friendship of some who should have been most proud and eager to further such a cause.

Then came the revolt, led on by some of those made envious that the glory of such successful achievements had not been theirs. So high had been the standards that the many found themselves utterly unable to comprehend the ideals which were being striven for and honestly doubted the sincerity of the old leaders. With the success of the revolt came a new management and the worship of the new gods began. Was it then to be wondered at that the faithful were dismayed? The temple they had so laboriously striven to rear was abandoned ere it had risen far above the foundations and the complete effacement of the results of their efforts seemed imminent. But loyal still to their principles the minority stood prepared to follow the new prophets so long as these gave evidence of their purpose to attempt to deliver photography from the bondage which had been its portion since the days of Daguerre. "Eagerly they wished the morrow"—the morrow of the appointment of the new jury. It came and with it consternation. "And what a falling off was there." Instead of names that carried instant conviction, they found that the majority of the judges were not only not in sympathy with that phase of photography which had ensured the past successes, but were the avowed partisans of the so-called "popularization of the standards." Here was a dilemma indeed. Could the faithful remain true to their earnest convictions and at the same time submit their efforts to the judgment of a jury in whose qualifications they had no faith and by whose verdict they were unwilling to abide? The perplexity in which they had been thrown was soon resolved. Events proved that the jury was not to be the sole judge. Fearing that the dissatisfaction, provoked among pictorialists by the radical change in the management of the Philadelphia Society, would result in a refusal to exhibit at the coming Salon by many of the advanced workers who had aided so materially in giving previous Salons their high character, The Pennsylvania Academy of Fine Arts invited "a strictly limited number of the leading artists in photography" to contribute without passing before the jury. We know that this invitation was extended to at least four of the five previous year's jurors whose severity in judging had been held responsible for the revolt in the ranks of the Philadelphia Society. This broadening of the bounds was next followed by a further surrender of the power and independence of the jury. American

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work, having most unexpectedly played so important a rôle in this year's London Salon, the Academy then invited most of those American workers whose pictures had been hung in the Dudley Galleries to allow such pictures to be exhibited in Philadelphia; "the admission to the London exhibit being deemed equivalent to acceptance by our (their) jury," in the estimation of the Academy. Taken alone this was an entirely legitimate means to secure a desired end; but taken in conjunction with the heated "talk for and against the coming Salon" as being vehemently carried on in photographic societies and the press, it seemed to many that to contribute was equivalent to an abandonment of those principles which had been held so dear and which had been directly instrumental in procuring for American work that pre-eminence and prestige which it had attained in the world. Under these circumstances was it possible for the minority to contribute to the Philadelphia Salon without sacrificing self-respect? In their judgment the two were incompatible. Had this little group been actuated by the sordid motives of pique and vanity so generally ascribed to them, would they, under these conditions, have declined this invitation of *The Academy of Fine Arts* and refrained from sending pictures which were to have been accepted without the judges' inspection?

But be that as it may. What shall be the conclusion of this play at cross-purposes,—this Comedy of Errors? To us there appears but one solution of this tangle and that is entirely in the hands of the Academy. Having thus taken the initiative in exercising its discretion as to the condition of acceptance of work, the Academy must hereafter conduct single-handed the management of future photographic salons, if the best interests of "photography in its highest reaches as a fine art" are to be subserved. Henceforward no other considerations should be taken into account than those which the Academy finds applicable to the conduct of its exhibitions of painting or other fine art. Thus, and thus only, can future salons be made conducive to the welfare of photography as an art.

JOHN FRANCIS STRAUSS.

✦ ✦ ✦

Too Easily Satisfied.

IT is close upon half a century since Rejlander, one of the first who strove to use photography for the pictorial realization of ideas, meeting with scant sympathy from artists and finding his ingenious achievements treated with contempt as "mere photographs," expressed the hope that some day photographs might be judged for what they are, instead of condemned on account of the means employed for their production. Even now the willingness to consider the merits of a photograph apart from the means of its production is none too common.

Some painters and art critics there may be who are sufficiently open-minded to approach without prejudice such photographs as aim at being the expression of personal feelings, and their judgment in such cases is more often than not favorable to the photographer's artistic aspirations. But for every such unbiased critic, whose position in the world of art makes his verdict powerful for

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good or evil, how very many there are who, knowing beforehand that the work is of photographic origin, instinctively close their minds and deny their senses to any effect which the actual character of the print might produce. Illogically and with prejudice of the worst kind they say, "Of course it cannot be really artistic, because it is a photograph made by mechanical means"; even though they have no knowledge of photography or the degree to which the process in each particular work has been controlled or allowed automatic action. Even though a reluctant admission be drawn from them that the work is pleasing, and is even decorative or pictorial, more often than not there is present a belief that whatever good qualities there may be are but the result of chance. The personal contribution of the photographer is not suspected; even the possibility of the photographer being able to exert an influence over the ultimate result is not appreciated.

It may be that the condition of affairs I refer to exists to a greater extent in Great Britain than in America or in France. Conservatism and a reluctance to embrace new ideas in the place of respectable tradition being a conspicuous trait in our naturally stolid national character.

But, whilst in America we have instances of painters practicing photography, nor fearing to admit it, it was not always so, and the majority of painters still remain unconvinced. And so they constitute involuntary allies to those photographers who ridicule the efforts of contemporaries in their own ranks, who are striving, even though sometimes in a crude and clumsy manner, to achieve something artistically better than the machine made records or exemplifications of chemical process, in the multiplication of which many seem to find chief delight.

It were, perhaps, safe to say that had photographers, striving for artistic results, from the first adopted new terms to describe their works, instead of prefixing "artistic" or "pictorial" to the damning word "photography," they would have met with a kindlier reception at the hands of those whose good opinion would have been of the most usefully encouraging kind. But it is too late now to do this; yet it must be admitted that the kind of photography which we call pictorial or artistic is so far different from photography as commonly practised by the man who delights in its chemical and optical aspects that, apart from the art aspirants' desire for differentiation, the two ought hardly to be included under the same generic term.

Long argument and wordy discussion, verbal or literary, are of little avail in persuading the prejudiced that photography may be a means of artistic expression. Such dissertations may strengthen the convictions of the "almost persuaded;" they may even prepare the way in the minds of the skeptical so that some future influence or incident will more easily have its effect; yet, if I have rightly described the attitude of many painter-artists towards photography, then even accomplished work of a high artistic character will only amuse them, or cause surprise that the accidental co-operation of certain physical powers and mechanical contrivances should so nearly simulate the personal design and creation of the artist.

Perhaps the most important and the most difficult thing is to make the critic understand that the making of a photograph is not necessarily a mechanical op-

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eration, and, having successfully impressed this idea, we may proceed to ask him for his criticism on results. The proposition may amount to this; here is a work, the purpose of which is to produce a picture. If this had been produced solely by brush or pencil what would be its claim to acceptance? Probably the reply would be, "It is very good, but not being the direct work of a man's hand and brain it cannot so be judged." But you will say, "It *is* the work of a man's brain and hand, the tools employed being only a little different from the brush, pencil, pigment, etc., which another might use."

Now comes the question which, it seems to me, the really earnest photographer needs more often to put to himself in the presence of his own work, and it is this: "Had I the power, had I the skill to paint or draw, should I have done this or that picture differently?" Or, taking any particular work to task, let him ask and conscientiously reply to the question, "Would a painter have done it differently?"

Frankly, how many photographs would stand such a test? Is it not a fact that the photographer is too easily contented with a certain measure of success, and shuts his eyes and refuses to recognize some imperfections, or if his conscience would urge him to condemn or strive to alter what he has done, he stifles its qualms by professing to believe that the errors are due to the limitations of the process employed. So long as he does so he tacitly admits the sovereignty of the process and his own defeat before its mechanical forces. The painter can work upon, alter and improve, the imperfect work. The photographer must *go back and begin over again,* avoiding the mistakes previously committed. His course is more irksome, demanding perhaps more patience and self-restraint, but this is no excuse for accepting anything inferior. If a certain labour has to be performed, hand work or machinery may be employed and the machine may run by steam or electricity; but in each case the prescribed work has to be accomplished and approximately the same standard of excellence reached. There will be a difference in the time occupied, the cost, perhaps the "finish," but means must be adopted that will carry the labour through to completion. It is no satisfaction to the person awaiting the doing of the work to have it sent in unfinished, with an explanation that such and such methods employed prevented its being completed. If you elect or are compelled by necessity to cook your dinner by means of an oil stove, you will not be content with your meat half raw because you hadn't a gas fire; and so if one elect to employ photography for producing an artistic picture or if he be compelled to use it, not having the skill to work with other instruments, the result must be above reproach, ere it is sent forth as a finished work. It must not be published with a plea for mercy on account of extenuating circumstances. Do we not more or less gloss over the faults in our pictures and magnify the avoidance of glaring error into the attainment of great merit, and too readily meet adverse criticism with an apology on account of the process?

"Very good, *considering the means whereby it is produced,*" perhaps is the worst condemnation possible, for art should never betray the means by which its ends are achieved, and the imperfections which remind us of the method and lead to qualified approval, thereby become witnesses of ineffectual artistry.

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But not to weary my reader with over-long admonitions, the moral of all this is greater patience and greater pains and less easy satisfaction with tolerably good results The very nature of photography and the ways in which it is usually practiced make it difficult for the impatient camera man to confine himself to a few good pictures, instead of making a large collection of photographic prints during a season or during a year. The artist labours long with a single picture, even though it be a small one, wrestling often with his medium, which in its obstinate refusal at first to produce the desired effect, seems almost to possess the narrow limitations which are commonly attributed to photography. How much time, thought, and earnest labour does even the most intelligent and most advanced art photographer ever expend on a single work? How much, or rather how very little, the ordinary photographic worker devotes is too painfully evident. We hear the pictorial enthusiast vehemently repudiating the notion of photography being merely mechanical, yet in his very practice of it he, too, often belies his own statement by relying almost entirely on the machine-like facility with which prints may be produced. And the man who is willing to be persuaded says, "Well, after all, what can the best-intentioned really do to control the photograph and render it plastic to his will and expressive of his ideas?" A fair answer seems to me to be another interrogative, namely, "What have you tried to do; how far have you endeavored to subjugate the mechanical and make the production a personal creation?"

Of this or that course of procedure, calculated to lead to better results, one hears even the earnest worker say, "I have no doubt it is very good, but it involves too much trouble and effort." Or amongst photographers one may hear a discussion as to whether the personal control over the final result is best introduced in the production of the print, or whether the negative should be made to contain all the desired modifications, so that the printing of the positive picture is almost mechanical; and the latter course is advocated quite seriously because a number of identical copies can then be produced, with tolerable certainty and at a probable saving in the waste of material. What has the ability to duplicate the approved picture or the question of economy to do with the artistic aspect, which, if it be the purpose of our picture making, should not only be paramount, but should not be affected by any other consideration.

Loth, indeed, is the photographer to sacrifice that over-rated characteristic of photography, namely the power to produce a number of copies. He loves to keep his negative and would shun any printing method which involved the destruction of the plate after the first satisfactory print had been made from it, even though such a printing process, did it exist, ensured a better result.

If a printing method of ever so little artistic inferiority be selected on account of the opportunity it leaves for uniform reproduction, then every reproduction would mean the repetition of that inferiority.

To return to what has already been said, the photographer's claim to artistic recognition too often exists only in his arguments which, though plausible and perfectly sincere, are not supported by his own actual work. We are not sufficiently thorough; we are too easily pleased by moderate success; success which diminishes and assumes its true proportion, as compared with what might and

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should have been, so soon as its pleasurable surprise ceases to dazzle us; just as the youth first earning a bare competence fancies the prize of this world's wealth already within his reach, but realizes, ere long, how inadequate his means are to meet his requirements. So, when some print comes near to what we dreamed it should, we view it with the indulgence with which a parent judges his offspring, and in our delight at the measure of success attained, we are unconscious of the defects until the new-found feeling of triumph moderates. And even then perhaps we mete out undue toleration, because we feel that we *could* do it again and surmount the cause of defect—but too often we go no further, and with confidence born of a wilful blindness to the great faults of our work, we hope others will see only its virtues. Our real success and our claim to recognition must be measured by what we have accomplished, and not by what we feel capable of doing. To know what is good and to cease trying after it ere the highest is attained, is worse than to fall short of it from not perceiving what is wrong.

Truth to tell, photography, with most who practice it intelligently, is not the chief purpose of their life, and whether they fail or succeed is not of vital importance. Hence there is a disposition to make the most of one's own partial successes and rest content with mediocrity. Even the most advanced and accomplished, should he chance to read this chapter, may find, if he be conscientious and self-searching, that it touches him just a little; and if so, I, too, can sympathize. He and I are but fellow travelers in the night, and a warning word from one to another may be the means of more careful walking; whilst to others less advanced on the road I say, "Shake hands, friend, I don't suppose I shall convince you all at once that you lack thoroughness, but if you progress you will realize it later."

Reams have been written and as much has been said a good deal in the same strain as the foregoing, yet am I sending this across the Atlantic to possible readers in America.

How many blows of the hammer does it take to drive a nail home?

The photographer generally falls short of absolute self-devotion. Rarely does he go far enough, but founds his faith in photography's art claims on what he knows it is capable of doing, rather than on what it has done. Yet is he, though without just cause, surprised that painters and critics, judging only by the *fait accompli,* remain for the most part unconvinced.

I side not with our enemies, but hope that in showing their justification I may also show the way to deprive them of their arguments.

A. Horsley Hinton.

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Landscape.

[Mr. J. Wells Champney delivered a series of "talks" to the members of the Camera Club, New York, during the past season. The following is a synopsis of one of the most important of these.—Ed.]

IN the paper already read to you various elements of picture-making have received our consideration. We have noted the value of linear, aerial and color perspective; we have paid some attention to the elements of composition in forms and lines; and we have seen the importance of considering well the lighting of our subject and the need of suitable skies. All of these elements form a starting-point from which to advance into deeper and more intricate problems.

First, let us determine what properly may be considered landscape. Out of doors all nature lies before us, varying in beauty and interest; and there are many, who in the walks abroad, see only trees, rivers, clouds, each as an element by itself but totally unrelated. A beautiful foreground delights them, but the synthetic combination of these elements into what we call a landscape is beyond their power.

Now, a landscape, properly speaking, is an extent of land seen at one view and necessarily that view includes a great deal, for without moving the head, but merely shifting the direction of the eye, we can cover an arc of 180 degrees. Even with the eye in repose we can fairly well cover 90 degrees, yet both artists and photographers limit themselves to an area of 60 degrees at most. Under all conditions the photographic plate records less than is included in the circular natural picture. Out of the extensive natural view there frequently may be found a combination of elements,—tree forms, land, rocks, skies—forming an harmonious whole, an agreeable ensemble which we call landscape; and this landscape may or may not offer such harmonious groupings or contrasts interesting enough to constitute a picture.

At times the landscape may be of rare beauty because of color charms which do not admit of translation into gradations of black and white, so that where the painter or poet finds inspiration the photographer must remain inactive. The motive of the landscape, the moving power of the view, must be one suited to the medium through which we purpose to interpret it. Whatever resources the future may offer in popularizing color-photography, at present we are limited to and must content ourselves with relying upon interpretations in gradations of black and white.

Go with your camera to a sculptor's studio, where from a fine nude figure he is modeling a masterpiece of plastic art. The sculptor is working for lines, movement, forms, and yet if you point your camera at the model, that well-formed creature, it may be that upon your ground-glass you will find none of the charms which stimulate the sculptor to model his gem. No; because the light falls badly, hiding some beauties, distorting others, and failing entirely to give you the sense of relief needed to suggest upon a flat surface the rounded modeling of the figure. Here then is a strong instance impressing itself upon the mind of the different points of view. What aids the sculptor may be ruinous to the photographer.

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DECORATIVE LANDSCAPE

By C. Yarnal Abbott
(Philadelphia)

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But to return to landscape! We must note the composition or arrangement of its lines and their direction, the relation of its masses, its highest light, its deepest shade, how the tones between these extremes are distributed, how they are relieved one from another. All this the painter does, but the photographer must go further. He needs besides to consider the actinic quality of his light and the local color of the objects before him. Above all, combining all is the consideration whether the portion of the view he has chosen will make a picture, with all parts so combined as to make a unit, the most desirable of qualities in pictorial photography.

It requires time to become accustomed to judging all these various elements. The photographer rids himself of all annoying surroundings by throwing his hood over the camera and himself and considering the image upon the ground glass and finds there a winning beauty which his records fail often to convey. Here again is need for a word of warning; do not too hastily make your exposure because the beauty of the image upon ground-glass allures you. The use of a tinted ground-glass, maroon or blue, has been suggested, and a bit of red glass over the little finder may aid in solving the puzzle of color translation.

With the subject decided upon, shall you go right to work? On the contrary; having found what you think worth while to do, having narrowed your field, now try by advancing, retreating, tramping to right and left, to weigh all the advantages of this or that position, to select the best of all points of view and to judge with care the height of your lens above the ground, as well as all the other points you have settled. Too little attention is paid to our tripod and the part it may be made to play in perfecting our work.

It may be that at first you will easily satisfy yourself, but as you advance in your practice and perfect yourself in your achievements you will grow very self-critical—and possibly more charitable to others.

Landscape as we speak of it includes out-of-door nature. In itself it is easily subdivided, offering problems that can be classified, as we consider mountain and shore, hill and plain, waterways of all sorts, vegetation in infinite variety, and separately we have to consider marine. First, let us divide landscape into simple, composite and animated.

The simple landscape, composed of trees, water, houses, etc., involves us in the consideration we have already referred to. And, by the way, though every landscape should have a sky, yet, if in order to obtain certain desirable qualities in the land, our negative becomes so dense in the sky that in the print it remains perfectly white, do not hold that part of the print in the sun; but rather print in from some negative on which you have a properly graded sky. Sky first, earth next.

In dealing with a simple landscape we have principally to consider foliage, varying in character and in photographic value by reason both of local colors and of temperature. There is a great difference between the wet and the dry leaves in their manner of reflecting light and the consequent effect upon our plates. Then, too, we must not fail to take into account the seasons of the year and photographic principles of procedure for one season must yield to those pertinent at another time. The changes of Autumn make possible pictorial effects that

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could never be obtained earlier in the year. The ground itself varies both in texture and in color and one must concern one's self with its variety of shades; the reds and greys of sand offering difficulties not to be overlooked; paths and roadways, the latter cut up by ruts, the shadow of which must not be allowed to be too pronounced; all these and others we must take into careful account. Then, too, we must be on guard lest the pools of water, which after a shower form in ruts and hollows and mirror the sky, make white holes in our picture which may be fatal to the breadth we desire and the effect we are striving to produce. If buildings come into our chosen picture we must be very careful to see that they are fitting, that they are in character with the landscape in which they are set. Make sure that they are but a note in the concert and that not a false one.

Now consider how you can simplify your picture. Study the masses; group your trees if you can. Have a great care how you employ too small a diaphragm, lest you lose in atmospheric effect what you gain in distinctness. Study the silhouette of your trees against the sky or distant hills or mountains. Question yourself whether your subject is interesting because of a special charm, some particular characteristic, and if it is, then work to enhance that special intrinsic beauty. In all this there can be formulated no absolute rules of invariable service, but if you will carry to nature a mind full of interrogation marks, if I may be permitted the figure, you will be more likely to bring away the record of a definite impression than if you trust to a happy-go-lucky snap judgment. Balance your composition, which is for you your selection, study on the ground glass or the finder the areas of light, of half-tone and of shadow. It is worth the trouble, and the delight in the final success will repay you for it.

Personally I am of the opinion that we would get better photographic pictures from nature were we to work earlier or later in the day than we are in the habit of doing. Much of the work we go out to do we seek far from our homes; we take the train or we drive away for miles to the spot we have chosen and our work is done during the bright hours of the days when shadows are short and lights are harsh. The study of art teaches us to find beauty under many conditions under which it is hidden to the untrained eye, and I should esteem it my greatest recompense for preparing this set of papers if, through them, the charms of very familiar scenes were to be made apparent to you. I well remember while making a sketch in a farmer's yard, where color and form appealed to me as offering an attractive subject for study, the remark of the owner of the property who looked over my shoulder when the painting was somewhat advanced: "Waal, that *is* pooty, and to think that I've seen it year in and year out and never noticed it."

In simple landscape where trees form the principal subject of the picture see that there is enough ground for them to grow from and enough sky to allow light and atmosphere. Beware of odd and exceptional shapes, as well as of opacity and solidity. A solid mass in nature becomes still heavier and more opaque in our translation of it, as the green of the leaf is much slower in making an impression on our plate than are the blues and violets of sky, water and distant hills. Here, however, we have a new difficulty to overcome, for if we use the color screen and thus retard the yellow rays, as green is a composite of blue

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and yellow, we fail to convey accurately the impression we receive. Hence springs the prejudice that exists against the color screen, but here, as under other conditions, we must regard the depth of color of our screen and wisely choose according to season, local color and brilliancy of illumination of the foliage.

If the trees stand on the edge of a quiet pond or lake or silent flowing river we have the brilliancy of the water to contrast and to render still darker the color of the foliage. Under these conditions we find reflection which may be used for an artistic purpose or we may, before making the exposure, throw pebbles into the pool and disturb its surface. These reflections we referred to in a previous paper as being darker than the objects reflected. Here again the employment of the color screen on an isochromatic plate reduces the power of the blue and violet rays and thus diminishes contrasts.

If there is a blue distance in the subject we are photographing we need to consider how we can convey the feeling of space and must beware of defining it too distinctly, since its real fascination lies in the softness of its lines, the delicacy of its forms, the fading away of its tones; and this fading away must be kept in its proper relation of lightness.

To further aid us in making a picture we have the resource on certain days of the ever-changing cloud shadows and attention to them may make possible the photographic reproduction of subjects which would, without the veil of shadow, be too crude. This is notably the case when there is an expanse of water reaching up and filling the nearest portions of the composition. It is of inestimable value in giving perspective value to the pool, pond or lake. It must also be borne in mind that subjects which are uninteresting when the water is calm, so that it translates itself in our prints by but slightly graded white paper, become beautiful on windy days when tiny waves roughen the surface.

Some general counsel can be given for all pictorial landscape photography. Use isochromatic plates. Employ color screens intelligently. Over-expose slightly. Develop slowly and very carefully.

The incontestable value of an animated being, man or other animal, in a landscape is frequently very apparent. The importance of a figure to accent the effect, give scale to rock or tree, strengthen the aerial and linear perspective and in many other ways give interest to a landscape, makes the study of the appropriate use of this resource for enlivening our picture one of supreme moment. Anything which wisely used can help so much, can be equally harmful when misused. But who can formulate absolute rules as to when the man with the white shirt and the lady with the bright red dress shall be asked to pose for us? If the scene demands the one it is unlikely to need the other. Here the element of choice is so entirely ours that the responsibility is onerous. All will, however, agree that when action, note of proper intensity, size, distinctness or vagueness, suitability have been judged aright the picture gains by being animated. Beware, however, of giving undue importance to the figure if your aim is landscape photography. Whatever you may add must become an integral part of your picture and be harmoniously related to all the rest.

Where shall the figure or figures be placed? No arbitrary rule can be laid

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down, only a warning that they must complement, not dominate, the rest. They must always be in harmony with the motive of your picture. It is safe to say that the figure must always be doing something, even if only purposely doing nothing. I mean, for instance, that the calm of your landscape, might gain by a reclining figure resting in the shadow of a tree, or the composition might gain by several figures tramping or riding away from you down an uninteresting highway. A man shuffling along through the dust may kick up enough of it to hide something you wish concealed beyond him. There are thousands of ways of using figures well and ill. But beware of posing figures stiffly staring at the camera, open-mouthed imbeciles desirous of getting their portraits. You probably all have seen the bridal couples at Niagara, with that noble fall dwarfed into insignificance behind them. Harmony and unity must be the ever remembered watchword of all artists.

To those who are told to press the button and the rest will be done for them, how incomprehensible must be the trouble some photographers take, not only in the exposure of the plate, but also in the development upon which so much depends. These faithful workers are they who take models out to nature and satchels full of various colored clothing as well, and bide their time. Why the clothing? Because of the need for proper tonality of the dress, to harmonize or to contrast with the chosen environment; to make the right spot in the picture, a spot which shall be as important to the balance as the light and shade are.

The quick plates and rapid moving shutters make possible marvels of interest rather more scientific than artistic. The eye will not see many movements that the camera will record, and however entertaining the knowledge gained may be, it must be discreetly employed in pictorial photography. Eccentricity of pose is but too frequent, and documentary statements of truths are often far from beautiful. One need give but this word of warning. Photograph a tempest with an outfit which permits great precision in your record and compare the sharp, rigid statement with the impression the storm produced upon your eyes, apart from any mental effect it may have had. When that wind blew the stout trunks resisted, the limbs swayed and the tiny branches were a blur, and it is this very blur which speaks of the storm. Therefore, the speed of your shutter must be controlled to tell the truth you desire to show.

The simpler the landscape the greater the need to animate it, unless the impression of utter solitude is to be conveyed, but always keep your figure in place; otherwise you will not make a landscape but a genre picture.

And as a last word of warning use your figures of human beings or animals typically and picturesquely.

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Subject and Treatment.

"WHEN can the work of a photographer be called artistic?"

This pointed question was brought up suddenly in the midst of a somewhat heated discourse on the attitude of artists and the public toward photography.

"I suppose," continued the querist, answering himself, "it is, after all, when he treats a poetic subject sympathetically."

"Yes," I rejoined, "that seems to be the average opinion, and, after all, the right one. But when is it ever carried out? For instance, there," turning my eyes to a little scribble in glycerine, "is an attempt at the poetic, but it has no subject.. And, on the other hand, here," taking up a nude by a well-known photographer, "is a subject, but not a trace of poetry." Thereupon we decided that the matter required further consideration.

It seems obvious enough that if every photographer who deals with a so-called poetic subject—such as a young lady holding a flower or an open book in her hand, or robed in Oriental drapery or quaint costume, and who has sufficient liking and skill for his task—is to be ranked among artists, then there are indeed piping times of plenty.

And as many men and most women have an alarmingly real affection for things that are pretty in a trivial sense, but have no claim at all to be considered beautiful, and as everybody who can achieve such a standard of prettiness, and can content himself with it, is sure to reap a golden harvest (as do all those who supply a demand), they are rampant everywhere and proudly strut about as "artists" and "artistic photographers." And we tolerate them because modern taste holds that a good etching, or a tasteful lithograph, or even a Käsebier print, is to be preferred to the ordinary "Society" water-color, or the average "Academy" oil.

And thus the artistic photographers continue to depict in grey-in-grey monotonies their pretty models under top light, or, if they aspire to a keener grade of intelligence, with all the trickeries of shaded side light, and they dress up their sitters in old-fashioned clothes that hide their entire figures, or surround them with old suits of meaningless decorative accessories, just as if the elevated, the music halls, impressionism, and the whole commercial system of modern times had never been.

Of course, this is all wrong. The everlasting sisters, mothers and children, and languid damozels, with sad, weary eyes, vegetating in a lurid, unhealthy atmosphere, are not art. They may possibly represent mental indigestion, or more probably merely a trifle of good taste plus a quantity of self-conceit. The artist, whether on paper, on the piano, in literature, or in photographic prints, has never been so common a subject on any shore, and is never likely to become so.

Where are the prints which surprise by the subtle aptness and delicacy of expression, and, allowing that we discover such at rare instances, where are those that *suggest* something or appeal seriously to the emotion and imagination of the public? Our photographers are struggling day by day to reach a

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higher key of eccentricity—to outvie each other in precious oddities. Whatever of originality a photographer here and there may possess is overlaid and smothered under pressure of this call upon his powers.

Looking at any rate at the mediocre products of the average exhibitions, which, with their sloppy forms and feeble realizations, are almost matched by the fecund productions of the advertiser, it thins out the ranks of those who might claim to be artists in truly terrible fashion. We may count them (taking in Europe) on the fingers—I had almost said of one hand.

This is, in my opinion, largely due to the inadequate choice of subjects. The tendency of the "photographer" at present is largely to imitate pictorial effects, and to rival the painter as far as a white and black process permits in individuality of touch, light and shade distribution, line and space composition and even texture. But they forget that the work of a painter becomes interesting to us by the very manner in which he handles his brushes, slaps on his colors, constructs his lines, and develops his forms. Any or all of the painter's instruments become electric with his individuality, and momentary inspiration, affecting us more or less powerfully by themselves. A single figure-study by Aman-Jean or Carrière may be highly interesting merely on account of its brush work, but the same subject treated by photography would lack all interest.

Try to imitate a Whistler! You will soon see that it is impossible, for if you are wise, you will discover that Whistler's charm is contained in the sympathy between the play of his mystic touch that defies analysis, and the lines of his composition.

Moreover, paint does not merely reflect light, but emits and vibrates with it in a manner quite apart from and beyond its ordinary capacities. On entering a room where a good Corot hangs, we do not first look at the window to test the state of the light, etc., for the picture seems independent of such conditions, and glows upon the wall with an inner lamplight quality of its own.

The charm of technical virtuosity is impossible in photography. There is no scope for the elusive play of fancy in the developing of a negative, in "dodging" or making prints (of course, there is the "gum" process, but I do not see any use for it unless its manipulators could first undergo a four years' course of drawing at some academy), and its technical characteristics cannot even compete with those of etching or lithography in regard to freedom, strength and personal expression. A lover of etching finds in the contemplation of a single strong, well-written line as much æsthetic pleasure as in the well-laid brush stroke of a painter. The tone quality of a print is the one claim photography has to individuality of technique.

It is astonishing that the craftsmen of the camera have not discovered this long ago, freed themselves from the faddism of "pictorial resemblance," and ventured out on a wide range of subjects, which alone can give their work interest and a lasting value. All the subjects to which spontaneity of expression would do fullest justice—like the ceaseless, ever-shifting stream of humanity in the shopping districts, the Saturday afternoon parade on Broadway after the matinées are over, the bustle on the piers at the arrival or departure of an ocean steamer—are as if created for the camera. There the work

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"SPRING SHOWERS."

(FROM "PICTURESQUE BITS OF NEW YORK.") BY
ALFRED STIEGLITZ.

A. "THE COACH."
B. "THE SWEEPER."

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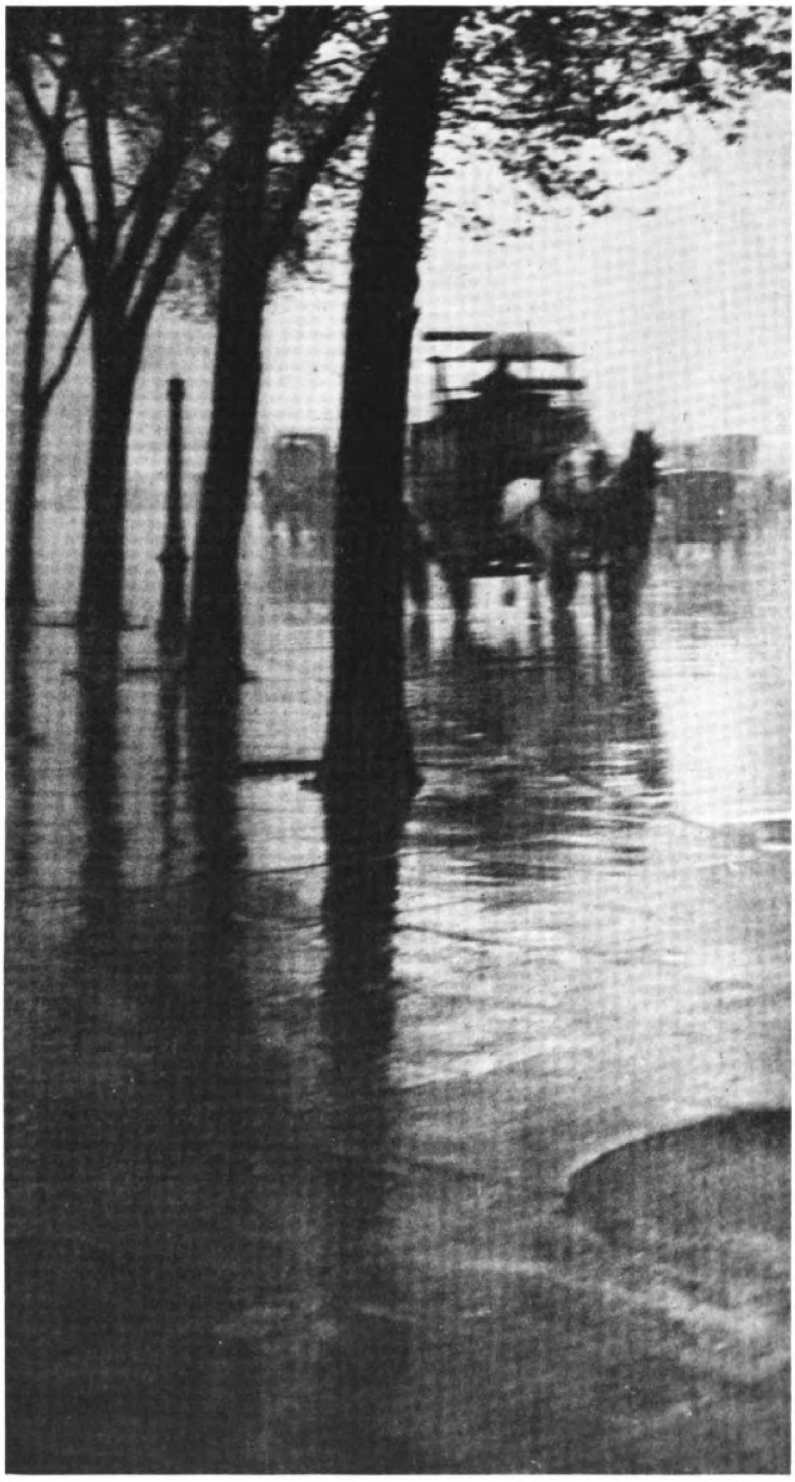

SPRING SHOWERS, THE COACH

By Alfred Stieglitz

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SPRING SHOWERS, THE SWEEPER

By Alfred Stieglitz

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of the lens would stand unrivalled if its manipulators could forget all about laws of composition and merely try for the vastness and vitality of the scene.

The subjects about a metropolis are so manifold that only sheer ignorance, lack of enthusiasm and interest in modern life, or indolence pure and simple, can blind our eyes to them. The ambulance and the fire engine have not yet been subdued by the camera. The street laborers at luncheon, and picnic parties, a fête champêtre, composed à la Lancret or Watteau with the most modern material; the overcrowded fire-escape and the sad catastrophe of a dispossess on a rainy day; sick-room, funeral and pawnshop scenes, labor meetings and club life, beggars, rag-pickers, and tramps, even chess and card players, still wait for their photographic Dickens. Surely I am the last to advocate story-telling, but that such subjects can be treated artistically the modern school of painters has sufficiently proven.

What artist has ever visited one of our racetracks and not been impressed by the activity in the paddocks, the stable boys busy with rubbing and sponging the horses, or leading them around in a circle; the jockeys, with their gayly colored blouses fluttering in the wind, receiving instructions from the owner, and sportsmen standing about considering the chances of their next bet; scenes that afford a splendid opportunity for grouping, and have inspired Degas with some of his most virile pictures.

All the various sports, like tennis, croquet, golf, polo, football, contain material for good pictures, not so much the performance of the games themselves as characteristic incidents connected with them. Fernande Khnopff made one of his most beautiful pictures of several tennis players leaving their playground at twilight, calling the picture "When the Game Is Over," giving it a vague suggestiveness of the fleetingness and end of all earthly pleasures. But I expect too much of photographers. They do not take their photography as seriously as that. One might suppose, however, that they could render simpler subjects, for instance, skating scenes, which midwinter furnishes on the many waterways of the Central Park and the Bronx districts, with some effectiveness. But no, they avoid even such simple repasts. It is probably too cold a job for them. Another grateful field for the artistic photographer would be those parts of the city which at present are explored by the official camera of the Tenement House Commission. What vistas into back alleys and dingy courtyards could be opened up, what study of clothes-lines and silhouettes of walls and roofs could be gathered! Have you ever seen an old rear-tenement in Roosevelt street? It is one of the most picturesque sights the city affords. The frugal and home-like atmosphere of old Chelsea and Greenwich, with its quaint iron newels, colonial doorways, side gates, and wistaria walks, is in need of a portrayer.

Journeys of exploration could be extended into all the different foreign colonies of our metropolis, the Roumanian colony around Eldridge and Forsyth streets; the Armenian colony at South Washington street, where one can meet women with striped *tcher-tchaks* under their eyes, and white veils around their heads; and picturesque types of men in fez and baggy trousers that remind one of Ali Baba and his robbers; the Italian quarter, with its trattorias, rag-picker shops, and their swarthy inhabitants that live almost their entire life on

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the streets; Chinatown, with its lanterns and restaurants, temples on the top floor, and grocery stores filled with quaint vegetables, and the small Indian settlement at West Broadway, where one can get Sioux and Iroquois chieftains in war dress, and their bead-embroidering squaws, at studio prices for fifty cents per hour. And above all else Jewtown, with its overcrowded sidewalks, peddlers and perambulating stores and cellar shops. The Jewish holidays alone would furnish a most fascinating series of studies. For instance, walking through the crowded streets of Little Russia, at the end of October, one is struck by the number of evergreen branches and trees placed everywhere for sale, which are used to roof and decorate the booths which are erected in the rear of the houses for the Tabernacle feast. What wonderful types can be found among the schatchen, the candle woman, the Thora teacher, the Yiddish interpreter and the instalment-plan peddler! But for such explorations one has to get fairly intimate with the subject one deals with, and few will have the inclination and time at disposal for such studies. Moreover, they are in most instances subjects for snap-shots, and the majority of artistic photographers are still addicted to studio photography and long exposures.

What are they to represent? The solution is a very simple one. If they do not possess enough originality to make a way of their own, let them study the works of the most modern portraitists, like Sargent, Alexandre, Carrière, Blanche, etc. Copyism is bad to be sure, but ignorance is worse than copyism. Besides, study of their methods of composition does not need to deteriorate into imitation or plagiarism. Nothing is more harmful to an ambitious photographer than to sit like the faithful Buddhist, wrapped in solitary contemplation of his umbilical center, insensible to outer influence, and brain-numbed introspection.

But to these, who believe that photography can tell certain things better than any other medium of expression, I would advise to be as realistic as possible, and to strive for character rather than paint-like accomplishments.

I remember a portrait by Stott, an English painter, entitled "My Father and Mother by the Fireside," in which he gives us the old gentleman in his black clothes and the conventional old lady in cap and shawl with a rigid preciseness that is admirable for its look of intimate truth, which, however, could just as well be mastered by the photographic process as by paint. No attempt was made to use the summary majesty and decorative flourish of certain great but inimitable masters so as to avoid any detail which the effect and the way of looking at the scene would cause to be evident. In the picture accessories such as chairs, coal scuttle, fire-place, were quietly kept in their due importance and true definition without any cheap exaggeration of mystery or indefiniteness, which in most cases is merely a lack of composition.

Miss Mathilde Weil of Philadelphia undoubtedly has chosen the right path when she decided to visit the homes of the persons she has to portray, and to take them in the environment in which they are used to move, without making them feel awkward by a special pose.

This, of course, could be carried out further, *ad infinitum*.

The subjects are everywhere. We only need to keep our eyes open. And

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not before artistic photography has asserted itself in some of the directions indicated in this article can it be regarded very seriously.

The sooner photographers make the new departure the better, and the more realistic their efforts the more hopeful the movement will be, for it is not dulness in nature, but an intense tediousness in the seer, that gives rise to the phrase, "commonplace realism" and urges them to fly to their lurid, stifling studio atmosphere.

SADAKICHI HARTMANN.

✦ ✦ ✦

Maxims for Artistic Beginners.

TO practice pictorial photography you must practice it.

Language has shades of meaning not to be found in dictionaries; art likewise has fringes of suggestion not to be learned from rules.

Pose is not personality; tone is not the message, but only the pitch of the voice; and do not halloo while you are in the underbrush.

In humor and wit, in fiction, in the drama, in poetry and in painting, the true artist presupposes in those to whom he would appeal, intelligent minds, able to reason and sensitive to suggestions: he aims to give them essentials, stripped of the extrinsic mass of trivial details loved by the vulgar. In every mode of art comunication, the artist aims to touch the heart and mind with a wand of light, where the bungler strives to hit with a club.

Art has no hall-marks, and much base metal passes for good. The stamp of a Salon is no guarantee: first photography has its Salon; then the Salon has photography.

If you would find truth, you must not rely on outside phenomena, but must go down into the primal rock of nature within yourself for the clue. It is like boring for oil, and often we have to dig deep for the illuminative and lubricative essence. Truth is not always as inflammable as benzine, but it is sometimes explosive, and not so good for making one a fried egg as a fuel of art treatises would prove to be. Dry wells, guileless of truth, are notable only for being bores, yet don't become a gusher, nor attempt to deliver the oil crude to your unfortunate friends.

Horace has led us to suppose that he brooded over each of his works for a year before letting it escape. This old artist with the large file made another observation which it may be an even wiser plan to take to heart—i. e., that the best art is to conceal your art—or words to that effect.

Being given away by one's artistic offspring ought to make one feel pretty cheap.

It seems sometimes as if *nothing* could stand between us and fame. Insert but the nought, and Mrs. Nation might smash our Salon pictures and make us truly notable.

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To be recondite or subtle in art, is to require a peculiarly select public. You must yourself decide whether it pays in sense,—it does not in dollars.

Over-vain photographers sometimes wonder why their friends bother them for prints, which these friends thereupon throw into a drawer or leave exposed for the enjoyment mainly of the sprightly house-fly. One who is blest with such friends—and who is not?—should feel that they are trying to nerve him on to greater efforts. The true artist is never satisfied. Neither, apparently, are his friends.

Be considerate of almost all kinds of painters, as you may at any moment want your darkroom ceiling frescoed or your barn or mother-in-law painted. The exceptions are of those painters who spread abroad, in large type on Nature, advice as to the purchase of pills and underwear, and also of those who flame red reminders of our future life upon prominent parts of the good Dame's anatomy. Such artists should be snap-shot, or rocked to everlasting sleep with large rocks.

Most painters who are trying to roost on the greased perch of Art are well-intentioned enough, although it does ruffle their feathers to have the photographer fly up and say: "Make room for me, please!"

To know how to bring out your negative is science; to know how to bring out your Self is Art.

An artistic photographer must always treat an artistic painter with respect, for the latter can move rocks out of a foreground without dynamite.

Each sex has its artistic weak spot. If you are a woman, beware of babies; if a man, flee the posed young lady. The one is just too cunningly sweet; the other too cunningly fascinating.

Don't be a solemn fool.

A safe photographic motto is: keep it dark.

Another is: develop, and develep, and develop—yourself.

DALLETT FUGUET.

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Cloud Compositions.

COMPOSITION, requisite as it is in landscape work, is limited in photography as it is not in any other of the graphic arts. True the photographer may choose the time of day, the point of view, the atmosphere, and in other ways control his result, but in the end his camera can only depict for him the scene as it exists at the moment of making the exposure. Of course I am alluding now to the simple negative, without regard to subsequent methods of manipulation by which the original may be modified.

In the use of clouds, however, the photographer may find the widest scope for his ideas in composition. The sky, while usually secondary in relative value to the main point of interest in a picture, is nevertheless an essential of tremendous importance, and it is just here that failure most often occurs, if one may

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form an opinion from the illustrations in photographic journals. Blue sky, so attractive in nature is perhaps never adequately rendered; though with a little skill a tone may be utilized which would be far more acceptable than the white paper so commonly observable. This brings me to the statement of a fact worthy of consideration by any to whom it may not have heretofore occurred.

The paper which we utilize in our work is commonly white; the pictures which we produce result from the various tones of black (or other color) impressed upon the paper. Therefore, just in proportion to the surface of pure white paper which we find in our finished picture, have we failed. To express this idea in another form I may ask, what would be thought of a painting were the artist to leave parts of his canvas uncovered by pigment? I think the rule just as good for the photographer. Instances must be rare where any demand for high light would require parts of the negative to be so dense as to prohibit the action of light upon the sensitized surface. For example, the very best, most artistic photographs of snow scenes will leave the unprinted edges of the paper whiter than any point within the limits of the picture itself.

All this to point the argument that landscapes showing white paper for sky are incomplete as pictures, the unprinted paper being meaningless. I may be asked whether the photographer shall limit his work to cloudy days. Perhaps not entirely, though I can not imagine a much worse day for artistic work than one absolutely free from cloud or haze, though in such brilliant light many good pictures may be obtained in shaded places, where the sky may be eliminated. But, if one studies the truth and has a good eye, he will soon discover that absolutely "blue" days are extremely rare. Many days when no clouds with definite outline exist, may be really more hazy, more full of artistic atmosphere, than some others when the clouds seem most attractive.

It is for such days, when the operator may be at some spot distant from his home, and in the presence of scenes which, with the exception of the sky may seem worthy of picturing, that the process which I am about to describe is peculiarly applicable. The idea that clouds may be printed in from a second negative is of course not at all new. But I have nowhere seen recommended exactly the course which I have successfully followed. (Perhaps because I have not read enough.) The chief advantage of the process is the almost limitless scope for composition which it affords. I may best explain by means of the accompanying illustrations.

One day in May, when the fruit trees were all in bloom, I found myself in the Delaware Valley a few miles this side of The Gap. With a party of friends we had climbed a hill and were looking down towards and across the river. I liked the bird's-eye view, except for the fact that there were no clouds. Nevertheless it was by no means a brilliant day, a haziness in the air lending a Claude Lorraine atmosphere to the view. I made a negative, and the print is seen in the first illustration. I carefully noted the point of the compass towards which the camera was turned when making the exposure.

Fortunately, on the following Sunday in New York the clouds were very attractive. I use the word fortunately, because I was thus enabled to select my clouds not only from the same point of the compass but practically at the same

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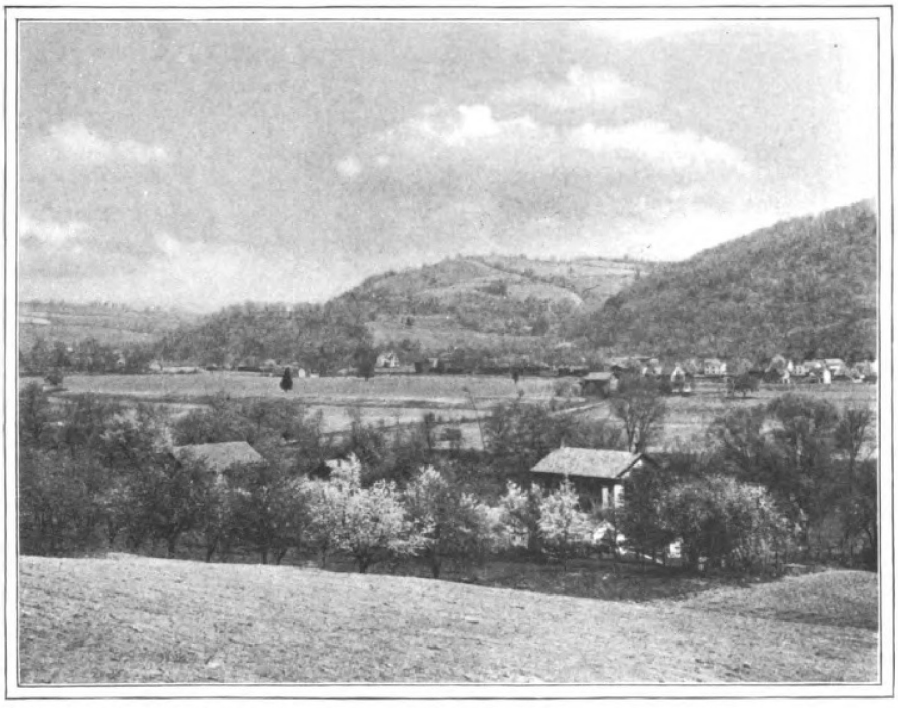

ILLUSTRATIONS TO
"CLOUD COMPOSITIONS." BY
RODRIGUES OTTOLENGUI.

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season, and without entering into a learned discussion of the subject I make the broad claim that each season has clouds peculiarly its own, while the lighting of clouds likewise differs with the point of the compass and the time of day.

With a copy of the print shown in the first illustration I went up on the roof of my home and selected the clouds for my picture. I may say composed my clouds, for with the print before me I was able to so arrange the clouds upon my ground glass that when printed in, they would fall just where desired. Thus, the long cloud lying over the hill was chosen and placed as seemed best to me, and in this sense the second illustration becomes a cloud composition.

RODRIGUES OTTOLENGUI.

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A Use for Spoiled Platinum Paper.

EVERY photographer who uses quantities of platinum paper will in the course of time be confronted with the problem what to do with paper which has for some reason or another spoiled on his hands.

What is *spoiled* platinum paper? Authorities seem to differ on this question. What one may call spoiled and useless, another calls "soulful" and "just the thing." There is no doubt that slightly disintegrated paper has its value, especially for the modern pictorial photographer. In using the term "spoiled" we do not refer to paper of this character, but to such as is hopelessly "soulless," and is seemingly of no use for photographic purposes whatever. Such paper is usually relegated to the ash-barrel, or by the more economical it is sold to the refiner, and in this manner a few dollars or cents saved from an otherwise total loss. The average photographer, usually both gregarious and wasteful, follows the first course.

It was the writer's sad experience not so long ago to have a very large batch of paper go back on him, due to his own carelessness in storing it. In trying to make use of the same, it was found to be in a hopeless condition. Possibly the hundred and one published suggestions of how to regenerate spoiled platinum paper might have been followed up, but time and lack of belief in the successful outcome of the experiments did not permit of this procedure.

What was to be done with these hundred sheets of 8 x 10 platinum paper? To throw such a large quantity of seemingly immaculate paper away offended his photographic instincts, besides meaning a financial loss, and to sell it to a refiner was equally distasteful to these instincts. Having mounted a batch of prints the day before, and having found much trouble in getting the exact shades of color to harmonize with the delicate tone of certain prints, the idea struck him of using this spoiled paper for mounting purposes. The experiment was immediately carried out, a batch of paper exposed to light, and developed in various ways with glycerine and brush ("Rembrandt" and other similar effects being thus obtainable), straight oxalate, mercury, etc., etc., with most satisfactory results. Here was a method of not only using "spoiled platinum paper" to advantage, but it opened up new mounting possibilities: tones and colors could

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be matched to a nicety, and what had seemed an impossibility the day before in trying to mount a certain print satisfactorily on the tinted papers procurable commercially had now become a simple matter.

It is needless to go into details about the great possibilities of this method for mounting purposes. True, these mounts may be considered rather expensive, but for those endeavoring to do a thing correctly an extra expense of a few cents per mount will not deter them from using a method with so great a latitude as that above described. It is also needless to add that fresh paper will serve just as well as spoiled for the purpose. The mounts referred to in this article are mainly what may properly be called the inter-mount, which are interposed between the print and the mount proper to preserve the values of the print and blend it harmoniously with the mount proper.—ALFRED STIEGLITZ, in *Anthony's International Annual*, 1902.

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Sloppiness in the Platinum Process and Its Effect.

SHOULD a vote be taken to-day amongst the photographers of the world to decide which photographic printing process is the most popular, in the writer's opinion the platinotype would easily gain the day, receiving a very decided plurality.

And this in view of the fact of the difficulties experienced but a decade ago, when we were one of those attempting to induce our photographic friends to give up that abomination, the glazed aristotype, for the refined platinotype, which not only had the advantages of refinement, beauty and permanency, but was also the result of an exceedingly simple and quick method of printing.

The difficulties at that time generally ascribed to the process were exaggerated and imaginary, and consequently it was amusing to watch the converts, as the simplicity and ease of manipulation dawned upon them after having given the paper a tentative trial.

It might be said that at the time the hot-bath papers were in vogue, the cold not having as yet been introduced, the former papers were rather more sensitive than the latter introduced later on, and the photographers using them fully appreciated that in order to obtain the very best results the paper must be handled with great care and discretion. With the advent of the cold-bath paper, and the gradual change of formula in order to produce a more contrasting and brilliant print from a thin negative, so as to meet the ever-increasing competition of the many slow bromide papers introduced for this same purpose and which endeavored to imitate "platinum effects," the rank and file of photographers took up the platinotype process with a vengeance. And with what result?

It is our honest belief that the ease of manipulation of the modern platinum paper is partially responsible for the sloppiness of the modern photographer. The average platinotype of to-day, in purity of tone and scale of gradation, is in no way comparable to that produced some ten years ago. It might be well to state that the writer alludes to the average print, but not necessarily to the one in which the pictorial photographer is aiming at some special and definite effect.

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PATH UP THE HILL SIDE

By W. A. Cadby
(England)

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SLOPPINESS IN THE PLATINUM PROCESS AND ITS EFFECT.

Intimacy with the process has produced a certain contempt for the precautions and care absolutely essential to obtain the best results. This carelessness is carried to such an extent that we see the paper, which is more sensitive to light than any printing-out paper, handled and developed in the brightest of diffused light; that even the dealer cuts it to the desired size for his customer in a light which is bound to affect its purity.

This change from greatest care to extremest sloppiness has been gradual, the writer having watched the evolution with keen interest, until to-day it has reached its maximum, and this growing carelessness has infected the photographer throughout his other photographic manipulations. He has in turn infected the dealer and the manufacturer, and deterioration along many lines is noticeable by those familiar with the progress and history of photography during the past twenty years.

The great care of former years in storing the paper and keeping it free from moisture has given place to an indifference that manifests itself in many ways. We find the pictorial photographer using in his glycerine development supposedly chemically pure glycerine, which has, in fact absorbed large quantities of water. Is is to be wondered at that his resulting prints show an unexpected and, to him unexplainable grain, and possibly defects which make the print entirely useless? True that the grain thus gained may be an effect that he desires, but does he know then how to procure it with certainty?

Is not the whole matter with him, as a rule, a result of chance, and is there possibly some truth in the belief that, by reason of uncertainty of effect, photography has not achieved a status of an art?

We hear much of the permanency of the platinum print, and while it is undoubtedly true that a careful and conscientious technical handling of the process will insure a print practically as permanent as its paper support, yet with modern sloppiness this is no longer true. It has been shown by Dr. Jacoby, of Berlin, in a paper published in Eder's "Jahrbuch der Photographie, 1901," that the usual process of clearing is not sufficient, and his suggestions will be of value to all platinum workers. He shows how important proper clearing of the platinotype is, and yet how carelessly and sloppily is this part of the process attended by the average worker—yes, even by the best?

Let us call a halt to our slipshop and sloppy technical manipulations and methods and revert to some measure of the old-time care and thoroughness. By this we do not mean pedantic and slavish adherence to rules and formulæ, for finnickiness does not imply thoroughness; and good work can never be produced without some liberty and scope of action, nor without the liberal mixture of brains with our chemicals.—ALFRED STIEGLITZ, in the *Photographic Times Annual*, 1902.

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American Pictorial Photography at Glasgow.

THE exhibition of pictorial photography is one of the most interesting features of the Glasgow Exposition, and the American display, inconspicuous as it is in point of numbers, probably ranks higher than that of any other nation. Pictorial photography, the use of the camera for the production of photographs with a distinct picture value, is a comparatively young art, and the seventy odd prints shown at the exposition are sufficient witness that Americans have made wonderful progress in transforming the formal and crude prints of a few years ago into pictures that merit the name of art works.

This is not spoken in depreciation of the work of English and Continental photographers. It is but a word of appreciation and praise where appreciation and praise are due. Neatly and appropriately framed, and hung with a fair regard for the requirements of display, the American pictures command attention alike by the wide range of subjects treated and by the delicate and finished character of the work.

They are for the most part pictures that give evidence of maturity of thought and definiteness of purpose. It has been the fashion with artists in all lines of work to name their nondescript productions, for lack of a better word, "studies," and among the American prints at Glasgow these so-called studies are conspicuous by their absence. Indeed, it should be said in justice that the exhibition of prints in its entirety betrays the artist rather than the amateur.

This exhibition at Glasgow is significant. It is the first time in the history of great expositions that pictorial photography has received anything like the recognition it merited or has even been accorded scant representation. In all the well-known national and international exhibitions, painting, sculpture, etching, engraving, designing for all sorts of textiles and fabrics, in fact, almost every form of art imaginable has been given a place of honor, while photography, which has almost limitless possibilities as a producer of artistic results, has either been overlooked or barred. The recognition given to pictorial photography at Glasgow is due primarily to the wise judgment and enthusiastic enterprise of J. Craig Annan.

Mr. Annan pointed out to the promoters of the exposition that pictorial photography had been heretofore injudiciously slighted. He advocated the desirability of making a place in the art section for a display of that class of photographic work which, by virtue of its pictorial qualities and its nicety of finish, could legitimately be placed in the category of art productions. He even volunteered to secure contributions, and in a sense engineer the exhibition, and his sound argument and his generous tender of assistance resulted in nothing less than in giving photography a new status. He himself traveled all over Europe and elicited the interest of every nation that had essayed to make photography the handmaid of genuine art, and he experienced little trouble in securing worthy contributions from European studios.

The work of securing adequate representation from America had to be delegated to a trusted assistant, and was put in the hands of Alfred Stieglitz. The task of suitably representing the United States at the exposition was not an easy

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one. The number of frames allotted to America was, approximately, seventy-five. It was further desired to make the collection as representative as possible of the American school in every phase of pictorial photographic work, and to exclude no artist whose submitted prints met the requirements of the competition. Mr. Stieglitz's position, therefore, was one of no little delicacy, since his judgment might lay him open to the charge of discrimination. Whether he has incurred such charges is not here to the purpose. Suffice it to say, that he selected and sent to the exposition the requisite number of prints, all of admirable quality and representative of the work of thirty American photographers who have acquired for themselves an enviable reputation.

Six artists are represented by five prints each, the other sending from one to four. Many of the pictures now on exhibition at Glasgow are familiar to the American public interested in this class of work, since the prints were selected so as to cover the seventeen years, 1883 to 1900 inclusive, during which period pictorial photography has risen to its present state. The American exhibit, therefore, is rather retrospective than new, many of the pictures having already been displayed in American salons. Nothing but picked prints were accepted, and consequently it would be difficult to find a collection of seventy odd photographs more perfect in every respect than the ones sent to Glasgow.

Mrs. Gertrude Käsebier, of New York, sends her charming prints, "The Manger" and "Blessed Art Thou Among Women," together with "A Decorative Panel," "Fruits of the Earth," and "A Portrait." Those familiar with Mrs. Käsebier's work will easily recognize these as among her finest productions. Among the pictures sent by Frank Eugene, of New York, are his remarkable portrait of Mr. Stieglitz, his "Adam and Eve," and his striking "La Cigale," which is one of the most admired prints in the collection. Clarence H. White, of Newark, Ohio, contributes among others "Telegraph Poles," in which the camera has invested an exceedingly tame and prosaic scene with a decided poetic charm. His "Spring" and "Laetitia Felix" are equally interesting in point both of subject and execution.

Mr. Stieglitz himself has no need to apologize for sending five of his own prints, since "The Net Mender," "Winter—Fifth Avenue," "Scurrying Home," "Watching for the Return," and "A Decorative Panel" are all photographs of a fine degree of excellence. Readers of *Brush and Pencil* have already had a fine reproduction of "Scurrying Home" presented to them. They will also remember "Bad News" by Edmund Stirling, of Philadelphia, in which the sorrowful motive of the picture is admirably worked out.

Of Joseph Keiley's prints, "Zitkala-Sa" is here regarded as one of the most interesting, it being a portrait of what to the English public is a unique type. "The Erlking," "The Rising Moon," and "A Study in Flesh Tones" are, however, all equally good in pictorial excellence. The same may be said of Eduard J. Steichen's three landscapes, and his admirable portrait of himself is a fine illustration of well-executed photographic work. So are "Vesper Bells" and "The Dying Day," by Rudolf Eickemeyer, Jr., of Yonkers, New York.

Among the daintiest and most finely suggestive of the prints exhibited are "Clytie," "A Nocturne," and "Landscape," by William B. Dyer, of Chicago.

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These are all new prints, and are among the best that Mr. Dyer has produced. Zaïda Ben-Yusuf, of New York, sends a couple of excellent portraits and "Odor of Pomegranates," and Rose Clark and Elizabeth Flint Wade, of Buffalo, New York, contribute three prints, two of which I have seen reproduced in the pages of *Brush and Pencil.*

Among the other exhibitors—to give a detailed list of titles of prints would scarcely be of interest to the reader—are Eva L. Watson, Philadelphia; Charles I. Berg, New York; W. B. Post, Fryeburg, Maine; Frances B. Johnston, Washington; John E. Dumont, Rochester, New York; Mathilde Weil, Philadelphia; R. S. Redfield, Philadelphia; Emilie Clarkson, Potsdam, New York; Prescott Adamson, Philadelphia; C. Yarnall Abbott, Philadelphia; E. Lee Ferguson, Washington; H. Troth, Philadelphia; Mary R. Stanbery, Zanesville, Ohio; John G. Bullock, Philadelphia; T. M. Edmiston, Newark, Ohio; and Mary Devens and F. H. Day, of Boston. These will all be recognized as the names of artists prominent in the coterie that have done so much in America to develop pictorial photography, and when it is taken into consideration that only picked prints of the best productions of these workers have been sent to Glasgow, the reader will have a fair idea of the high degree of excellence that obtains in the exhibition.

The pictorial photographers of America have little need of fulsome praise. They certainly hold their own in this initial exposition display, and the general verdict here is, that the Old World photographers, who have devoted their attention to the lifting up of photography from a more or less barren mechanical process to one of the accepted media of artistic expression, have need to look with jealous eye on the work of their transatlantic confrères.

More important, however, than any consideration of relative merit is the fact that here in Glasgow pictorial photography for the first time takes rank with the allied arts, and one may confidently expect that hereafter the great expositions of the world will be deemed incomplete without suitable exhibits of the higher types of photographic work.

Glasgow, Scotland. ALLAN C. MACKENZIE,
(Brush and Pencil.)

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The Exception to the Rule.

DURING a public address delivered not long ago, the excited lecturer after having spoken warmly in favor of *free speech,* read a selection from a writer with whose views he did not agree, and after denouncing vigorously the views therein expressed, declared that the editor in whose publication they appeared should have blue-penciled them.

Of course the other man is always wrong and insincere, so that in his case the law of free speech should not apply. This is the only exception that should be made to this excellent rule.

This illustrates rather well the popular idea of freedom of speech.

J. T. K.

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The London Salon, 1901.

THE Ninth Annual Photographic Salon, held in London from September twentieth till November second, will long be remembered for its high average of excellence, for its international character, and for the important rôle American pictures played in the exhibition.

Fourteen hundred frames were submitted to the Committee of Selection, two hundred and eighty-four of which were accepted. Out of this number, England was represented by sixty-four exhibitors with one hundred and thirty-nine frames; America, by thirty-six exhibitors with one hundred and three frames; France, by nine exhibitors with thirty-four frames (Demachy and Puyo contributing nineteen of these); Austria, by three exhibitors with eight frames; India, by one exhibitor with one frame.

This country was represented by: Clarence H. White, Newark, Ohio, eleven frames; Eduard J. Steichen, Milwaukee, Wis. (temporarily in Paris), eight frames; Gertrude Käsebier, New York, seven frames; Eva L. Watson, Philadelphia, six frames; Mathilde Weil, Philadelphia, six frames; Alfred Stieglitz, five frames; C. Yarnall Abbott, Philadelphia, five frames; W. B. Dyer, Chicago, five frames; Edmund Stirling, Philadelphia, four frames; Isabel C. Taylor, four frames; Arnold B. Genthe, San Francisco, four frames; F. H. Day, Boston, four frames; Anne E. Pillsbury, Boston, three frames; Thos. M. Edmiston, Newark, Ohio, three frames; R. Eickemeyer, Jr., New York, three frames. The following had two accepted: J. Ridgway Moore, New York; Frank Eugene, New York; Jos. T. Keiley, New York; Ema Spencer, Newark, Ohio; Katherine Stanbery, Zanesville, Ohio. Those who had but one frame accepted were: Prescott Adamson, Philadelphia; Arthur E. Becher, Milwaukee; John G. Bullock, Philadelphia; Samuel H. Chapman, Philadelphia; F. K. Lawrence, Chicago; Olive M. Potts, Philadelphia; Robert S. Redfield, Philadelphia; A. H. Stoiber, temporarily Paris; Geo. B. Firmin, Philadelphia; Charles E. Frick, Philadelphia; May Morgan Keipp, Selma, Ala.; T. O'Conor Sloane, New York; Mrs. Geo. Stanbery, Zanesville, Ohio; J. C. Strauss, St. Louis, and S. L. Willard, Chicago.

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New American Links.

WORD comes from London that Mrs. Eva Watson-Schütze, of Philadelphia, Edward J. Steichen, of Milwaukee, and C. Yarnall Abbott, of Philadelphia, were recently elected members of the "Linked Ring." With these three new additions, this country is now represented by ten photographers in this famous organization. American pictorial photography of the newer school is after all finding proper appreciation in the more progressive circles of British photographic workers.

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Some Fragmentary Notes on the Chicago Salon.

THE second Chicago Photographic Salon, under the joint management of the Art Institute and the Chicago Society of Amateur Photographers, has met with more general approval than the first, held a year and a half ago, in the same exhibition rooms of the Institute. Either the public had recovèred from the shock of the first exhibition in an enlightened spirit, or the photographers themselves had profited by its influence, or possibly the pictures accepted in the present exhibition were so various as to please different tastes. The second case stands besides the fact that Chicago is much better represented than before, claiming nineteen out of the ninety exhibitors. It is certain that no lowering of standard was contemplated by the exhibition committee; the judging was equal in care and conscientiousness to that of a year ago. The judges were, Wm. B. Dyer, of Chicago, and Henry Troth, of Philadelphia, two photographers of note, one in portraiture, the other in landscape; S. H. Vanderpoel and Chas. F. Bourne, instructors in painting, one of figure and one of landscape, in the Art Institute; and Wm. Smedtgen, illustrator for the Chicago Record-Herald.

From the standpoint that every picture admitted was made with deliberate pictorial motive, the Salon was a success. The effect of the whole exhibit was pleasing, almost every print being to some degree interesting. Even those who had nothing original to say, having had their sense of tone refined and developed were thus able to express themselves without glaring crudity. It seems that in photography this is a first symptom of development, although as a matter of fact it should be the last. The relation of lines, the relative weights of masses of light, commonly called composition, and their power to express have as yet not dawned on the imagination. The average of the exhibition was lowered by the absence of many exhibitors whose work would have added weight; as it was, the weak seemed strong.

Among the prints of special interest, it is a pleasure to recall *"The Student,"* by F. Holland Day, one of the most charming and finished platinums that I have seen. *"Ill Will,"* by Mr. Dyer, an intensely dramatic creation—most characteristic of the subtlety of the artist's imagination—is without doubt the most important picture in the exhibition. *"Peace On Earth,"* by Laura Adams, is something new in expression. Her spacing of the picture in a long narrow panel is so satisfactory that one regrets the fault in the placing of the woman's hand so conspicuously that it is hard to lose sight of it. The sympathy, yet difference of mood, between the child's expectant face, and the quiet look in that of the woman who is herself a rare type is enhanced by the composition and gives real pleasure. Mr. Becher, of Milwaukee, a new-comer, has several prints, the most satisfactory of which is called *"When the Summer Fields Are Mown."* The titles of his pictures seem unessential, because they are interesting on account of their spacing and lighting, the lines expressing certain moods to which the names accord. Mr. Day's *"Portrait in Ozotype"* is well chosen to show the possibilities of that medium in obtaining richness and interesting texture and is also of interest in its composition. *"Study (Head and Hand),"* by Arnold Genthe, of San Francisco, is refreshing because of its simple treatment, bold lines and the

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size which allows one to relax and look at it from a distance. Mr. Day's *"Truth Is Beauty,"* *"Steam and Smoke,"* by Prescott Adamson, and *"The Sheepfold,"* by Mr. Troth, are too well known to require further comment. Mr. Abbott's *"La Tendresse"* shows a strength and subtleness which gain upon closer acquaintance. The charm of *"Beyond the Day"* lies in its beautiful sky-line. *"The Pattern,"* by Edmund Stirling, is original in theme and interesting in treatment. *"Daniel and Jamie,"* a portrait of a boy with dog, is specially vigorous in its color qualities. Francis Watts Lee's *"Portrait of Miss H.,"* a charming and delicate study of a head in profile, was also shown in Philadelphia in the Salon of '99. Mr. Troth's *"Japanese Effect"* is one of the evidences that the Japanese do not pervert nature by giving their drawing that character which is a national stamp. It is the old story of choice. Someone once said to Mr. Whistler, "Is there any reason why I should not paint Nature as I see her?" To which came the characteristic reply, "None at all, *provided* you see her as she ought to be painted."

Mrs. Sears' *"Portrait of Mrs. H.,"* full of charm and dignity, belongs to the comparatively small section of the exhibition devoted to portraiture, to which also belongs Mr. Lee's *"Portrait of Fr. Huntington";* a small but simple and satisfactory *"Head of a Girl,"* by Frederic J. van Rapp; *"A Portrait of Mr. Ralph Clarkson,"* blocked in boldly in red "gum" by Mr. Dyer; and also by the same artist a remarkably fine "gum" called *"Head Study."* All Mr. Dyer's prints, with one exception, are in "gum," of which he is a master.

In the section given over to landscape is an interesting green "gum" by Mrs. Russell. *"Tuesday,"* by Wm. F. James, is an agreeable treatment of a week-day subject, true and rich in color quality. A tremendously fine theme has been seized but not quite mastered by W. J. Street; the form of a stream of black smoke from a boat repeated in the shining edges of a heavy mass of clouds and called *"The Passing of the Storm,"* is badly marred by a crude signature in a conspicuous place. *"An American Lad"* and *"The Sledge,"* two prints by Mr. Dyer, are forcible personifications of labor and healthy expressions of this popular topic of the times. *"Theodora"* is also a dramatic study of much force.

In the eight prints by Miss Prall, the one that comes nearest being a "Salon picture" is *"La Rêveuse,"* a "gum" of some boldness and interesting in fancy. The picture called *"Consolation"* is most painful in conception and is so badly composed that it persists in the mind in a way that faulty things are not apt to do. In this regard I feel compelled to refer to it as of marked distinction in the Salon. It is popularly admired, possibly for the luminous effect of the gauzy drapery on the standing figure. Mr. Beasley shows an enlargement of the quiet little marine, *"Peace,"* hung in Philadelphia in '98. Other prints, showing taste and skill, I omit to mention, as they added nothing to the character of the exhibition.

The key-note of the Salon is one of middle tone; a few screaming crudities raise the pitch intensely, but again the low notes, gently but persistently repeated, remain dominant.

On the evening of the private view, while standing about and chatting with other visitors and catching momentary glimpses of the walls, a print caught my eye and held it; it was the last named in the catalogue, *"The Thistle,"* a platinum

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by J. B. Yarwell. The pleasure of finding a new name on a print of special beauty was so exhilarating that it was almost a disappointment to discover that it was not from a new source. As a bit of humor the picture had come in under cover the name of J. B. Yardwell, the *nom-de-caméra* of Mr. Dyer. Here again was that same note holding its own. In spite of Mr. Dyer's generous appreciation of other's work which leads him often to underestimate his own, and in spite of his efforts to keep himself in the background in connection with the exhibition, his personality is so completely expressed in his work that it has a character, a *style* unconsciously acquired, which makes it unmistakably his, as well as predominant in this collection.

The majority of the judges were not photographers, the exhibition committee desiring to show an exhibition of photographs which would have the approval of painters; and in consequence there appear both the merits and the faults inherent in such a selection. The work of the two photographers of the jury was submitted for judgment, their personal influence being minimized even in that particular.

Many of the prints passed possessed only the merit due to the medium in which they were rendered. A judge who is not a photographer cannot allow for this factor, even though he be warned to exclude this element. Here is an effect that appeals to his taste, a thing which would not at all affect a photographer whose artistic sense was not cultivated. Such work would be appreciated fully and be given its fair value by one educated in both directions. An "interesting" print is not necessarily a Salon print, though it goes without saying that a Salon print must be of some interest, must have a quality that can appeal to the respect of a photographer, as well as satisfy some of the demands of Art. The ideal Salon is one in which paintings are judged by painters; sculpture by sculptors; photographs by photographers.

In Chicago there has been evinced the most sincere cordiality between the artists of the brush and pencil, and those of the camera, and this has done much to hasten the recognition of the claims of Pictorial Photography. *Fellowship we want—need, but we must not beg for patronage.* Finally let me add one word appreciative of the position of a judge. If he is honored, it is because he is supposed to be capable of rendering service as a judge of others, but should he not primarily be capable of judging his own efforts?

EVA WATSON-SCHÜTZE.

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BEFORE THE STORM

From a "Gum" Print

By Heinrich Kühn

(Austria)

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An American's Impression of the London Exhibitions.

ANY one who has been following the American photographic exhibitions is apt to be disappointed by his first glimpse of the London Salon. The room is small and not particularly attractive and suffers by comparison with the fine galleries in which photographs are hung in Philadelphia, Chicago, and Pittsburg. However the light is excellent, and the wall covering, a greenish burlap, is good. More work has been admitted this year than I believe ever before, some 284 prints in all, and with a few individual exceptions, they are very well hung. A rather low eye-line has been chosen and the frames hung very closely without apparent arrangement, and with no attempt at grouping the work of each exhibitor. There can be no doubt that this plan makes a more effective wall, than the grouping system, especially when, as here, the space is limited; but it adds greatly to the labor of a critic, who should in fairness consider the showing of each exhibitor as a whole.

I have said that one feels disappointed at the first glimpse of the show, but I am glad to add that the disappointment vanishes when one begins to consider the pictures themselves. A more singularly even collection of work I have never seen in a general exhibition nor one that averaged higher. There is perhaps no "great" picture which dominates a wall, though there are two or three which I shall mention hereafter which come rather close to doing so, and there are very few things which I should have been willing to have dispensed with.

The "American Invasion" seems to be accepted as a matter of course this year. Actually the proportion of American work shown is larger than a year ago, for out of a total of 111 exhibitors, 36 Americans are represented by 103 prints, which is more than one-third of the entire number hung. More than this, one American, Mr. White, shows the largest single group, 11 prints; and another, Mr. Steichen, is represented by what is to my mind the most remarkable work in the exhibition.

Almost every American of prominence has good work on the walls, and while much of this is familiar to us, all of it is interesting. A satisfactory feature also is the number of comparatively new names among the Americans. In this group a word of especial praise is warranted by Mr. Arthur E. Becher, of Milwaukee, for his charming little landscape *"Moonrise."* On the whole, pictorial workers on this side of the Atlantic may well feel gratified at their showing.

I am hardly in a position to make a comparison of the English work with that of former years, but there would seem to be a decrease in the number of rather ponderous, academic portraits and conventional landscapes and a corresponding increase in good pictorial work. Brilliant work along modern lines is shown, among the Englishmen, by Messrs. Moss, Keighley, Craigie, Evans, Hinton, and others. The landscape work of the first named is all low in tone but very interesting and poetic.

The modern German school is well represented by the work of Mr. H. Henneberg and Dr. F. V. Spitzer. The former shows three big landscapes in "gum" which have very much to commend them beside their size and carrying power,

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while Dr. Spitzer's great "Studie im Freien" is certainly the most striking single print in the exhibition. A mightily muscled nude man carries a great rock on his shoulder as he climbs a hill, that is all, but in the tremendous energy and strength of the pose and the big way in which the thing is handled it excels any photograph I have ever seen.

After such gum-bichromate work as this, the French examples of the use of the medium, with all their delicacy and grace, seem a little trivial. Even in M. Demachy's fine group, with the exception of the superb portrait of Holland Day, one feels the slightly conscious touch of the virtuoso.

The impression that one carries away from a visit to the Salon is certainly that of a high order of excellence evenly maintained, and this feeling is emphasized by the contrast which exists between the Salon and the Royal Photographic Society's Exhibition. Of course it must be remembered that the scope and object of the two shows is quite different, but I was not prepared for quite such a meeting of extremes as is in evidence in the Pictorial Section of the latter.

The general arrangement of the new gallery is admirable. Three large rooms on the ground floor open upon a central court in which are shown cameras and apparatus. Above this is a gallery containing specimens of scientific photography and some really remarkable examples of three color printing. Two of the main rooms are filled with general professional photography—of which the less said the better—while the third and largest contains the Pictorial Section. It may be interesting at this time to note that in all my visits to the Exhibition, I never failed to find three or four times as many visitors in the last mentioned room as in all the other sections combined.

No one can complain of a lack of catholicity on the part of the judges of the Pictorial Section. From the enormous number of frames submitted they have hung 342, which comprise examples of every conceivable school of pictorial and would-be pictorial photography from the deadly commonplace to the wildest extremes of the so-called "impressionists." Only 44 American prints are hung, the work of 15 exhibitors, most of whom are also represented in the Salon.

I can see no reason for the making of invidious comparisons. Both shows are exceedingly interesting and I consider myself fortunate to have seen both in so good a year.

C. YARNALL ABBOTT.

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The Philadelphia Photographic Salon, 1901.

[In view of the acrimonious controversy provoked by the Salon of 1901, we have this year requested Mr. Chas. H. Caffin, the well-known art critic of the *International Studio, The Artist, Harper's Weekly* and *New York Sun*, to undertake that which has proven in the past so delicate a mission—the review of the Philadelphia Salon. Mr. Caffin is not a photographer but a critic thoroughly in sympathy with all Art regardless of the medium of its expression, and has in the past years reviewed in the columns of the *New York Evening Post, Harper's Weekly, Criterion* and *The Artist* all important art exhibitions, including the Philadelphia Photographic Salons of 1898, 1899, 1900. We deem ourselves exceptionally fortunate in having secured the services of a critic of such wide and acknowledged experience.—EDITOR.]

THE fourth annual exhibition of the Philadelphia Photographic Salon is characterized by more variety than heretofore, both in the matter of exhibitors and of standards. While the number of prints selected (281) shows an increase over that of last year of about 37 per cent., the number of exhibitors represents an increase of more than 100 per cent, being 120 as compared with 59 last year. That there should be also an inequality of standard is, therefore, scarcely to be wondered at. The impression produced upon myself is that the exhibition contains some prints of excellent quality, a large number that more or less approximate to excellence and not a few which are quite ordinary. If it be true that "variety is charming," then there is much to attract one here, though whether this is exactly what one looks for in a Salon I will consider presently.

In trying to study the exhibition and to gauge the merits of the individual prints, I adopt the same point of view and the same test that one would apply to a picture in any other medium. Before each print one endeavors to put oneself into a mood of receptivity; at first a passive one, that allows the photographer's point of view to assert itself, lets his picture tell one what he was trying to do, and lends itself, as far as possible, to receiving the impression he wished to convey; then an active one, that searches the picture for its technical qualities of composition, tone, texture, light and atmosphere. In a word, I have nothing to do with the practical problems involved in the process of making, but solely with the pictorial result.

Such kind of analysis becomes both easy and enjoyable in front of the group of prints by F. Holland Day; for the impression in his own mind has usually been so vivid that its communication to oneself is instant and clear; and his artistic resourcefulness is so abundant, his language of expression so terse, precise and suggestive, that it makes a quick appeal to one's appreciation. In some of his earlier work I have felt conscious of a strain of what, for lack of a better word, I must call unwholesomeness. It was due to the only partial assimilation of two influences. One of these was the influence of Japanese composition, which in its balance by means of irregular forms and spaces, and in its introduction of one or more main lines of movement, and of subtle surprises of detail, with all the possibilities of suggestion rather than of direct statement which the manner involves, will always fascinate the real artist and seems to be one that may offer rich sources of inspiration to photographers. But a man cannot attain to such delicacy and subtlety of motive by merely desiring to do so; he must have

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these qualities in his own mind and will only reach their natural expression by degrees. While he is still consciously influenced by the Japanese, a certain amount of artificiality and freakishness will be evident in his work, and for a time it was so in the case of Mr. Day. But that time seems to be past; his effort is now spontaneous and the connection between his thought and expression has become elastic, easy and convincing. The other influence that seemed to affect him, was the tendency to eliminate the quality of sex as a contributory element in the picture. It is a tendency that has appeared and reappeared frequently in Caucasian art and is very conspicuous in that of Japan. But it is so opposed to our present motive of social relations as well as to our habit in art, that such indifference to a vital distinction must be introduced into a picture with extraordinary discretion if it is not to cause some distaste.

In the prints shown here no such tendency appears. Once more there is a Nubian study, but only of the head, done for the æsthetic satisfaction of contrasting boldly modelled features with smooth folds of drapery and both with the plunge of darkened atmosphere around them; and of contrasting, also, the quality and texture of darkness, different in the case of each surface; firm and shiny on the face, soft on the drapery, with the light lying lazily upon it and penetrably impenetrable in the background. It is a picture that does not lay claim to elevation of motive, but within the limits of its technical intentions is very enjoyable. A deeper purpose shows itself in the *"Vita Mystica,"* a dimly lighted cell in which a draped figure is kneeling before a shrine, that hangs scarcely visible on the shadowed wall. The little picture conveys a beautiful sense of mystery and solemn isolation; and the mosslike softness of its tones, in which light and gloom are alike diffused and tenderly accented, is admirably attuned to the spirit of the subject. In its technical characteristics, as well as in its sentiment, this picture suggests that Mr. Day, during his recent sojourn in France, has felt a sympathy with some of the younger painters, such as Le Sidaner, who, having learned from the Impressionists the quality of light and vibrating atmosphere, are substituting for their realism a tender mingling of romance and symbolism. There may be some trace of this influence also in the *Portrait of Madame Le B.*, a print of delicate gray tones, in which the smiling mouth is the center of an eddy of patterned forms—a composition of dainty and alluring caprice, which charmingly combines the *spirituelle* and vivacious. Capriciousness, rather than caprice, however, seems to show itself in the *Portrait of Eduard J. Steichen.* I do not know the gentleman, but in this all but opaque black print, with a faint hint towards the center of the high light on a chair, and then across the left top corner three spots of hands and face, following a curving direction; the hand which supports the head having more than a smack of the gesture which appears in Boldini's affected portrait of Whistler, and the face itself looking up from under the brows with a V shaped, faunlike smile on its lips. In this I cannot recognize the Steichen of serious landscape, though it may hint at the author of some of his fantastically artistic studies. To be blunt, this "portrait" has a certain freakishness and a distortion of cleverness that will no doubt entertain you, but of which, I fancy, you would very soon become extremely tired. For, like many such efforts to give the *ne plus ultra*

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of *ésprit,* it is keyed to snapping point, and has neither ease nor spontaneousness. Yet, even if not quite acceptable, it has very evidently the artistic touch, and this appears in all Mr. Day's prints. They reveal a sensitiveness and vividness of motive and a tactfulness and taste in method that stamp them with style, the ultimate personal finish of the artist. It is a quality not much to the fore in the present exhibition.

You will feel some trace of it, however, in J. Mitchell Elliott's *Pencil Sketch Portrait*—the study of a child's head and hand, two spots of delicate gray on a ground of faintly suggested white dress and white background, the technique having much of the piquancy and softness of a silver-point drawing, though for the purposes of such treatment a rather unsuitable face has been chosen, this one appearing to be heavy featured and a little stolid in expression. More satisfactory on the whole is the *O. R,.* by Julian A. Dimock; the profile of a young Quakeress standing, with her hands laid upon the back of the chair. The expression of the whole picture is one of sweet pensiveness and refinement; a quiet atmosphere is diffused over the figure, and the shrouded light plays with a varying tenderness over the different textures of the white cap, soft cashmere shawl and woodwork. No artfulness has been attempted, but with straightforward sincerity the photographer has made the folds of the drapery, the pose and gesture and color and lighting contribute very truthfully to the gracious conception he had in mind. Another agreeable use of light tones is seen in Francis Watts Lee's *Billy,* the portrait of a little boy in a white suit, the comparative stiffness of which contrasts very pleasingly with the smooth brown face and colors. It is a sunny picture, abounding in freshness; though the artistic scheme has no particular significance in relation to the boy, unless it be to the sweet, fresh simplicity of his honest little face. Mr. Lee has also made some interesting studies of light in the colonnade of the inner court of the Boston Public Library, the one called *The Low Lying Sun of October* being particularly good. Two in which a figure is added, so as to make a subject, strike me as less satisfactory, for the little injection of human subject is not enough to interest one in itself, and has caused him to place less reliance upon the beauty of the lighted and shadowed architecture.

Two draped heads in narrow, upright panels, by Herbert G. French, interested me very much. One is called *Chastened,* the other simply *Study of a Girl's Head;* but in both there is a treatment of the light, quite poetical in feeling, and in the former case, carried to a point of solemn suggestiveness that fully justifies the title of the picture. Then, again, with no poetic intention, but with a very artistic one, there is a clear effect of dimly lighted atmosphere in C. Yarnall Abbott's *Coryphée.* In the black silhouette of her shock of hair against the wall by which she stands, in the slight lean forward of the bust and the tiptilting of the short skirt behind as she holds it in her hand, there is a nice sprightliness of meaning which has been so happily controlled. Both in the lighting and the gesture there is that refreshing evidence of artistic reserve which knows instinctively just how much to express, and how much to leave to the imagination. Another print that one remembers as among the best is Allen Drew Cook's *By the Window;* a mother and child looking over a picture-

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book. The gesture and modelling of the former's arm is not very agreeable, but the general composition is good, the tone rich and harmonious and there is charming mellowness of feeling. *A Spring Song*, too, by S. L. Willard, is a good example of a nice conception happily worked out. A girl is sitting in a meadow with a heap of leaves and flowers beside her, while another farther back is standing up and picking a sprig from a bough above her head, the scene being bounded by a hedge of foliage. The figures are naturally and gracefully placed, the leaves and grass are animated with light and the twinkle of movement and there is a suggestion in the picture as of sprightly, quiet songfulness. I enjoyed, also, the feeling of romance with which Frank Green had invested the shipping and docks on the river, and the sky scrapers towering against the evening sky, in his *From the Bridge of Rush;* a print with much force of color and mystery of light, smoke and atmosphere. In W. B. Colson's *The Last Row,* the horse that draws the plough being farther back in the picture than the man is too small in scale; but in another print, *Plowing*, the two figures are nearer in their respective places, and I should judge were both viewed at a greater distance from the camera. At any rate, the action of the movement in man and beast has been most happily secured; there is no suggestion whatever of merely suspended movement; they are plodding on with a continuing patience, the sturdy significance of which is supplemented by the sobriety of tone. Among the American landscapes, the two which commanded most attention for quality of color, management of forms and values, and for their indication of a true feeling for nature, were Oscar Maurer's *A Foggy Day,* and Thomas A. Morgan's *The Breaking of the Storm.*

But, perhaps, on the whole, the best landscapes were shown by the Englishmen, David Blount and Charles F. Grindrod. The latter, in the *Woodcutters,* gives a remarkably vigorous rendering of the smoke and glare of a fire in the forest, around which are the dark figures of men—a picture that is not so much a nature study as a fine exposition of weird lights and shadows, massed in a strikingly handsome pattern. Mr. Blount's group of six pictures seemed to me to represent the most distinguished contribution to the exhibition, outside of Mr. Day's, with which it does not need to be compared, since the point of view of the two artists is radically different; Mr. Day's inspiration coming from within, Mr. Blount's from without; at least, in his landscapes, which represent his best work. Here he is frankly a nature student, though his own temperament colors the interpretation. Thus, in an upright panel of birch trees and sky, called rather sentimentally *The Last Pale Glimpse of Glimmering Light,* the beauty of tree form and the grandeur of twilight sky have primarily attracted him, and he has made them yield a handsome decorative composition of form and color, and expressed also what he felt of the large solemnity of the hour and scene. Again, in a view of *Durham*, an expanse of irregular roofs, terminating in the Cathedral tower, he has, with quite unusual skill, synthetised the mass of detail, not so as to create a general blurr, but retaining so much distinctness that you could almost count the roofs and yet making them stand for a single mass of confusion, gradually merging into quiet as it reaches the impressive repose of the Cathedral. In *Sleeping Grief* he has

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represented with much simple sincerity a woman's head bowed over a table on which her arms are stretched out. It is very free from any suggestion of the model and tells its story fairly well, though it has not the riper artistic quality of the lanscapes, or their full resonance of tone. In the strong feeling of all his pictures there is almost a *naiveté* of impression, which it is interesting to compare with the more conscious artifice and slighter motive of the prints by Pierre Dubreuil. He shows a *Fantasy,* in which a girl with long black hair and a black dress decorated with a bold latticework of thick braid, leans over a table, inserting a glass rod into a gold-fish bowl, while a shaded lamp stands on a stool beside it. It is an entirely meaningless idea, a mere scaffolding for decorative composition and beauty of light and tone; and these qualities it does not possess. It is one of those tiresome efforts to go for to be artistic, when there is no really artistic purpose to propel. Again, in *The Soap Bubbles,* the composition forms an agreeable spotting, but the print has no carrying weight. Yet he can attain to some dignity of line, as in *Lady With a Fan,* a standing figure leaning down beside a mantelpiece, and some feeling for sentiment and for the relative values of long sweeping folds of drapery, as in *Delicieux Abandon.* But I think many will agree that he appears to best advantage in *The Skittles,* a spirited bit of *genre,* flooded with light, and representing the gestures of the three children who are playing the game with charming actuality and spontaneousness. In the simple vivaciousness of this picture there is more real artistic inspiration than in the formally mannered subjects, which in a varying degree seem to represent the attitude of mind which is trying to invent artistic devices, instead of *feeling* things artistically and then expressing sincerely what it feels.

Can this be the case with Baron W. Von Gloeden's pictures, made in the clear atmosphere and beautiful surroundings of Taormina, Sicily, and with the help of boy models, almost ideally perfect? Or, is it his ignorance of composition and of other pictorial resources that renders his prints, notwithstanding the beauty of their ingredients, so banal in results. As it is, they occupy much space on the wall and will undoubtedly attract a good deal of admiration from the popular standpoint of prettiness, tending to put further back the hands of the clock which are struggling to progress towards a truer appreciation of what constitutes beauty in a pictorial photograph. Nor are they alone in lowering the standard. There are five studies of the nude by Rene le Begue which seem to be shallow appeals to popularity, having little romance for form or worthy realization of its pictorial possibilities. One of these shows a woman kneeling before a fireplace with her hands extended before her, the figure being a contrast of glaring white and inky shadows. It lacks all the ardor and mystery of fire-light and even the piquancy that a good artist could make of such a study in ink; for if he adopted this peremptory method of depicting the shadows he would be equally arbitrary in his treatment of the whole figure, making it sketchily suggestive, a mere indication of the form, whereas, here, mixed with the unnaturalness of the shadows, is a rigid naturalness of contour. It is a phase of photography that needs keeping in the background—this trying to be clever on a slender margin of cleverness. And, coming nearer home, one finds little to commend in the numerically important group by Zaida Ben Yusuf. It contains a portrait of Daniel C. French, the sculptor, a speaking likeness, but of little pictorial value. A lady *In the Studio* looking over a portfolio of prints, and *Bobs,* a lady leaning over a dog in a waste paper basket, pertain to be pictures, but likewise have no real pictorial quality and represent the sort of stuff that numbers of intelligent amateurs can readily produce. In one picture, however, *Une Femme Moderne,* a lady in white, sitting on a white sofa, her face in profile against a cloud of

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shadow on the white wall, the attempt to produce by tone and suggestive omission of detail some correspondence to the sensitive vivacity of the modern female temperament has been fairly successful. Otherwise, these examples are either ordinary or indicative of a desire to prove original by mere unusualness of arrangement. I hope that I am not unjust when I say that the net impression of these ten prints is that they represent very little real artistic feeling and are sadly out of place on the walls of a salon.

There is another class of prints much more difficult to estimate, because they do show signs of artistic feeling, sometimes very pronounced, and yet fall short of being first class, often in a way that it is hard to put into words, though the impression to one's self, at least, is unmistakable. There is *The Carpenter*, for instance, by Frances B. Johnston, a sturdy man with apron and turned up sleeves working on the edge of a round table that is set up on end. I saw it some little time ago in one of the recurring exhibitions at the Camera Club, and was attracted by its force and sincerity. Yet the composition lacks the real force of well-studied concentration. Head, arms and apron almost equally claim attention; there is no focussing of the lines or of the light, and the flat shadow of the table and background represent large spaces insufficiently interesting. It is not as if this picture were devised on Japanese lines, where a distribution of effects impartially would be intelligible; but the large mass of shadow sets it rather in the category of a Dutch interior picture, and so one finds the need of more transparency in the shadows, of more *nuance* in the lighting and a more recognizable unity in the composition generally. It is a picture full of good points, yet failing of the best. And so is a picture of S. Hudson Chapman, *In the Refectory*, where a number of Capuchin friars are sitting at heavy tables around three sides of a vaulted room, with deep penetrations where the windows are, through one of which the light is streaming. There is considerable character in the disposition of the figures and the general significance of the scene has been fairly rendered, but there is little atmosphere in the picture and little delicacy of difference in the way the different members of the architecture reflect the light. It is a rather bold and precise statement of interesting facts, without the breadth and subtlety of treatment, that might have transformed it into a thoroughly suggestive picture. Again, *In a Siesta*, Mr. Chapman has given quite a vivid rendering of a familiar scene in a Sicilian town, with figures and donkeys resting by a fountain, and there is much suggestion of the lazy ardor of the sunshine, and yet it is rather a traveller's record than an artist's, the scene being viewed in a most objective way with no particular evidence of personal artistic intuition.

But it is a thankless task, pegging holes in work that has been earnestly intended and that reaches no mean measure of commendability; and I must be pardoned for not going conscientiously through the long list of such prints exhibited on this occasion. The more so as I have set myself to a general review of the character of the exhibition rather than to a detailed criticism, except in those instances which seem particularly good; and in these even, while I have mentioned all the workers who seem to be included in the first-class, I have omitted many of their examples.

So, let me attempt a summary of my impressions. I was told at Philadelphia that the exhibition was of higher standard than in previous years and listened in silence when the estimate of one photographer was quoted as placing it 50 per cent. above the quality of last year. Unless the wish were father to the thought, I did not see how this could be the case, when there was quite an infusion of commonplace material and some dozen of photographers whose work had worthily graced the walls on previous occasions were unrepresented on this. One thing that pleased me very much was the evidence of a much more widely diffused amount of really artistic purpose than I had had an oppor-

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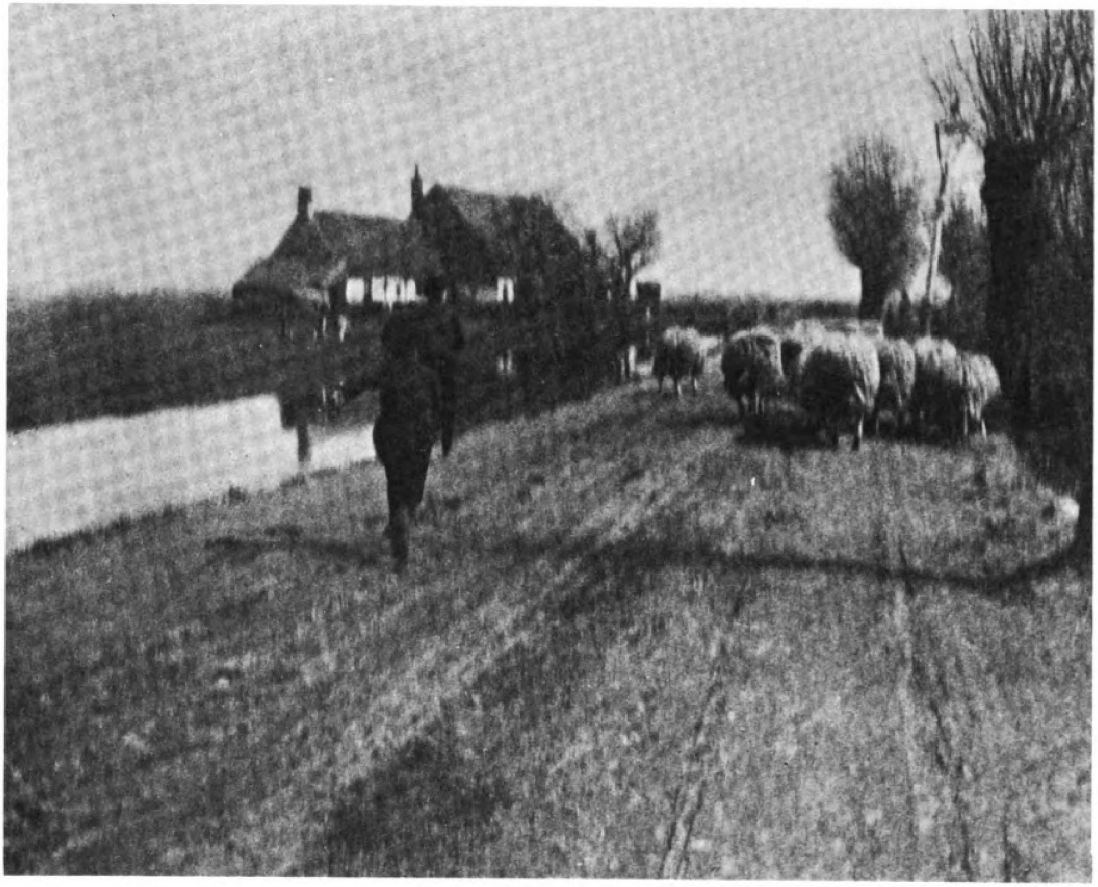

RETURN FROM THE PASTURE

By J. Craig Annan
(Glasgow)

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tunity before of recognizing. Prints from most far separated parts of the Union showed that pictorial photography has an increasing number of sincere and enthusiastic students. Yet a large proportion of these prints were, after all, but student work, fuller of promise than of accomplishment. So I find myself formulating this question: Should the Salon be a nursing school for budding talent or an assemblage of the very best work that has been accomplished? Or, to put it differently, Shall the Salon seek to encourage by admission of the less good or to stimulate to higher effort by the inclusion only of the best? The questions will be answered differently by different persons, all of whom it is but good policy to assume are actuated only by what they conceive to be for the best interests of the art. For myself, I cast the vote for exclusion of the approximately good and inclusion only of the best.

The chief reason for this vote is that we are all of us very apt to be satisfied with ourselves, and very apt to take encouragement for a full endorsement, and proficiency in art as in any other department of life is a quality more effectually to be attained by the raising than by the lowering of standards, for the very rigidity of the former process sifts the chaff from the wheat, and brings out the grit in the individual. Moreover, plenty of encouragement is afforded by the continual succession of exhibitions of local photographic socities; and what seems much more needful in an annual exhibition that professes to summarize the results of the year is that it should establish and maintain a standard which may, as far as possible, represent the best so far attained. I do not ignore the danger of all such salons to become crystalized in their preferences; and, therefore, an occasional interruption of the continuity of its ideals can do no permanent harm. And it is a circumstance of this sort with which we are confronted on the present occasion.

The Photographic Society, of Philadelphia, dissatisfied with the policy of the previous committee, has elected another one. The blow struck at the previous committee has rebounded on to those men and women photographers who represent what that committee considered some of the best artists, and with whom it was working in cordial co-operation. I am assured upon authority that no affront was intended to these photographers, but, as I remarked to my informant, you have practically turned them down, and between that and an affront what is the appreciable difference?

It is all very well to dissemble your love,
But why did you kick me downstairs?

And if people are affronted, it is quite natural that they should have a disinclination to endorse it by showing themselves or their goods in the company of their affronters. So we reach that most exasperating of all excuses: "I did not mean it." The Photographic Society of Philadelphia, it seems to me, has blundered, for it has made it impossible for many of our best photographic artists to exhibit without loss of self-respect, and nobody but those who are interested in the distortion of facts or whose critical judgment is easily satisfied, will agree that it can do without them. I am quite aware that the exhibition may prove more popular, because it has more variety, more snap, perhaps, than previous ones, and is more on a level with average appreciation; but I must add, in fairness, that I am assured there was no intention on the part of the committee to popularize the exhibition in the usual sense of the term. It is very difficult, however, to reach the true inwardness of the committee's purpose, since it blows hot and cold with the same mouth; it turns people down and does not wish to alienate their friendship, and fills the places of the best exhibitors with work less good and with some quite poor, while assuring us that they are raising the standard.

But I find myself declining into personalities in a discussion that had much better be kept on the level of principles. On these we ought all to be

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able to discover some common ground, since the progress of pictorial photography is after all what we really have at heart. And it comes home to me that, while due acknowledgment must be made both to the Pennsylvania Academy and to the Photographic Society of Philadelphia for the part they have played in organizing the Salon, the latter, if it is to fill the rôle that is filled by the Linked Ring in England, should be independent of both. The Academy is the scene of large exhibitions and, for the present at least, the Photographic Salon would do better to preserve a certain choiceness and to limit itself to a smaller gallery. On the other hand, it should not be under the control of any one photographic society, but should be managed by a committee, either representing a considerable number of such societies or independent of all. It was remarked to me, during my visit to the exhibition, that "after all, the Philadelphia Society had to consider its own interest in the matter;" and here the conversation ended, for I was more intent upon the exhibits than upon argumentation. But did not the remark reveal a weak spot in the present management of the Salon? Surely its policy should not be influenced by the interests real or supposed, of any individual society.

My own opinion is that affairs have reached a pass which makes the continuance of the Salon on its present basis extremely problematical. I would, therefore, urge the burying of the hatchet, and the immediate looking forward to a policy of reconstruction. And, perhaps, it would be better that it should take the form, not of an exhibition associated with any particular locality, but, as in the case of the Society of Western Artists in oil paintings, of an exhibition which makes its circuit through a series of cities. CHARLES H. CAFFIN.

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Interesting Statistics of the Philadelphia Salon.

The statistics of this year's exhibition are of unusual interest. In all 281 frames were hung, representing the work of 120 photographers. Two hundred and five frames passed the Jury, while the balance represented the work of the seventeen who had accepted the invitation promiscuously sent out by the Academy and which is alluded to elsewhere. In all some fifty photographers had received this distinguishing honor to send their work "to be hung without going before the Jury." Zaïda Ben-Yusuf, New York; Henri Breux, Paris; Francis Watts Lee, Boston; Wm. H. Stewart, Paris; and Baron von Gloeden, Sicily, wrere the honored ones to take advantage of this invitation and contributed ten pictures each, the limit allowed. Of the 103 contributing the pictures which passed the Jury, only thirty-three had exhibited before at any of the Philadelphia Salons.

Amongst those who did not support the exhibition, although nearly all were especially invited, were Gertrude Käsebier, Clarence H. White, Eduard J. Steichen, Frank Eugene, Joseph T. Keiley, Alfred Stieglitz, Eva Lawrence Watson Schütze, Wm. B. Dyer, Mathilde Weil, Edmund Stirling, Robert S. Redfield, Henry Troth, John G. Bullock, Arthur E. Becher, J. Ridgway Moore, Prescott Adamson, of the prominent Americans; Robert Demachy and Capt. Puyo, of France; and the whole British contingent of the Linked Ring.

The management of the Salon was in the hands of the Pennsylvania Academy of Fine Arts, as represented by Edward H. Coates, *President,* and Harrison S. Morris, *Secretary,* and the Photographic Society of Philadelphia, as represented by S. Hudson Chapman, Benj. Sharp, and Joseph H .Burroughs, *Committee.* The Jury of Selection consisted of Charles I. Berg, New York, Frances B. Johnston, Washington, Allen Drew Cook, Philadelphia, representing the Society, and George W. Hewitt, and, H. M. Howe, both of Philadelphia, representing the Academy. A. S.

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Irreconcilable Positions.—A Letter and the Reply.

ALFRED STIEGLITZ, ESQ., Editor CAMERA NOTES:

My Dear Sir:—Because I feel quite sure that you would not have reprinted in your last splendid issue of CAMERA NOTES Mr. Chas. H. Caffin's remarks on *photographic matters* from *The Artist* unless you considered them authoritative, I desire to say that when Mr. Caffin, in speaking of artistic photography, and the Pan-American, affirms that "the authorities at Buffalo entirely ignored this branch of the art, . . . the work of those who are lifting this medium of expression onto a plane of artistic achievement being entirely unrepresented," he is mistaken and in error. For I see through the press that gold medals were awarded to Rose Clark and Elizabeth Flint Wade of Buffalo, and Van Norman of Springfield, Mass., and the old timers with their portentous carbons, and expensive frames, their loud signs announcing a perfect mint of previous achievements were pushed aside and had to bear the commonplacedness of *honorable* mentions. (It seems everybody gets *something* at expositions.)

While there were wretchedly few photographs exhibited, all badly hung, and I cannot think of a severe enough adjective for the light, a note of credit is at least due to the jurors (of whom Prof. T. A. Smilie of Washington was one) because they judged of *our ideals* and standards.

Few will remember the Pan-American by the pictorial photographs! But does not the real fault lay with the photographers, who either lacked the enthusiasm to exhibit or were afraid of the too commercial atmosphere of the Liberal Arts Building? If this latter was the case, let me add this suggestion, and I add it, sir, knowing that you probably will not coincide: Given, we want only to exhibit in a "painty" atmosphere, I do too; shall we, if we cannot preach in the cathedral always neglect the highways and hedges? I trow not; we may be great; we are great, but, sir, the day is coming, and I see Bernard Shaw heralds it, when an even greater greatness will of very necessity *invite* us into the abode of the fine arts.

In the meantime why not let us proselytize and educate? The obnoxious traffic of the "photo-artist" is still almost unbearable and very prolific; universal dignity and distinction to the camera are yet to come.

Most truly yours, ARTHUR HEWITT.

East Orange, N. J., October 31st, 1901.

The above letter is published as characteristic of the times. Mr. Hewitt is but one of many holding a similar view. These many absolutely fail to grasp the aims of CAMERA NOTES and of a certain class of workers who have long since served their apprenticeship in "preaching in the highways and hedges," and who, as Mr. Hewitt is himself only too well aware, were and always are ready freely to aid in deed and word the individual photographer as well as the interested layman; but who absolutely refuse to support exhibitions not in sincere sympathy with the higher ideals of pictorial photography, as understood by them. Mr. Hewitt and his associates, including certain of the American photographic press, fail to remember that the Salon of to-day, nay, that the photograph of to-day of which they are justly proud, is the outcome of a similar fight for betterment waged in days gone by, resulting in similar antagonism, misunderstanding, and misinterpretation by those who to-day unwittingly accept as the "correct thing" what they had formerly decried and belittled. That is human nature. The Pan-American authorities had the same opportunities as those in

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charge of the Glasgow Exhibition, both being of equal importance and similar in character. As far as pictorial photographers are concerned, Glasgow proved itself the more progressive and up-to-date, and as this city is also one of the most productive and appreciative art-centres of the world, the exhibition found enthusiastic support from those photographers whose work has given pictorial photography its present standing in more cultured circles.

The Pan-American authorities, however, gave but little or no thought to pictorial photographers, their action in this regard being in marked contrast to the enlightened activity displayed by the Glasgow Fine Arts Committee from the moment of the conception of that exhibition several years ago. In not supporting the home exhibition, the American photographer has shown that self-respect is possibly his greatest virtue. The bait of medals galore could not tempt him. Glasgow offered no prizes of any kind; the invitation to exhibit on equal footing with painters, sculptors, architects, etc.—the whole Fine Arts Exhibition consisting of only invited work—was the sole honor sought by those loving their art. It was the first time in the history of Pictorial Photography that it found itself welcomed and officially recognized in the "Cathedral" of Fine Arts simultaneously with its older sisters.

For over forty years this long-sought-for recognition was striven for ere it was accorded. True that in the past exhibition authorities from time to time, impelled by instincts of charity, threw occasional crumbs to these so-called beggars for artistic recognition; but the refusal to accept as charity from the hands of the ignorant and biased, that which faith in their art made them deem a just due, led to a refusal to receive such alms, the acceptance of which would have been construed as a tacit abandonment of all those just claims for which they had striven.

Though for years the quantity of really first-class work produced did not warrant the recognition of these demands yet with years it increased, and the vitality and beauty of the pictorial photograph has so steadily improved, in direct ratio to the increase in quantity, that it was in time acknowledged that photography in certain phases ranked as a fine art. This was the cause that made necessary the firm stand taken by earnest workers of to-day in all matters relating to exhibitions of their work. Such seemingly immodest persistency has at last made its impression, for without this insistence upon the considerations due to photography the Glasgow authorities would never have offered the pulpit of their "Temple" of Art to the whilom preachers of the "highways and hedges."

We might add that Mr. Hewitt informs us that he was the happy recipient of a silver medal at the Pan-American Exhibition. We extend to him our congratulations.

ALFRED STIEGLITZ.

NEW YORK, NOV. 11, 1901.

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As Some Others See Us.

THE two great photographic exhibitions, now open, contain much of interest and many notable features. The Royal Photographic Society's exhibition is generally admitted to be a decided advance upon former years. Indeed, this was naturally to be expected, and, while from a cursory examination there does not appear to be anything of a particularly striking character, a closer inspection reveals a distinctly advantageous growth and expansion of artistic ideas. We fear, however, that the really advanced school of pictorial photography is not adequately represented. There seems to be a feeling among the more advanced workers in that plastic medium, bichromated gum and pigment, and its later development ozotype gum and pigment, that the R. P. S. Exhibition is not the home for such work, and that it will not meet with suitable recognition by the majority of the Hanging Committee and Judges. It is hoped that another year may prove this feeling to be erroneous. The Society should, if representative at all, be thoroughly so, and not bound by limitations of personal feeling or bias. We feel that although many gum-bichromate pictures are shown, they are only included as a concession to the growing popularity of this process, and not because they are representative. Some of the gum-bichromate pictures would not, we think, have been included in the exhibition of the Photographic Salon.

There is much to be learned, nevertheless, from this collection of pictures, and we strongly advise all who can make it convenient to visit the New Gallery during the exhibition.

The Ninth Exhibition of the Photographic Salon at the Dudley Gallery convinces one of the truth of the adage, "De gustibus non est disputandum"—"There is no disputing about tastes." At this exhibition we find a most remarkable and interesting collection of pictorial photographs. There can be no doubt that the Salon has cultivated and impressed us with the importance of the physical equation of the photographic artist. One finds a personality in almost all the pictures. Indeed the history of the Salon leads us to expect this.

The Salon is history repeating itself. The origin of these coteries, which in all ages have been powerful factors in directing the fashion of taste, is interesting. A coterie generally appears during the abdication by the general public of its right of judgment in matters concerning art and taste. Sometimes, however, the standard of taste is determined by a few who are felt to represent the sense of the community. When, however, this universal sense of law in matters of art and taste decays, the average man begins to doubt the truth of his own perceptions, and some strong-willed artists appear, who introduce such novelties as they may choose or think correct. These strong-willed artists become despotic, and, like despots, they instinctively surround themselves with a bodyguard of admirers. Modern society then finds itself face to face with this phenomenon, that the present creative tendency in all forms of art is opposed to tradition.

The ideas involved in these movements give rise to interesting disputes between the representatives of science and the followers, or votaries, of art. On

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the one side the artists say to society:—Art alone—mystical, symbolic, spiritualistic art—can supply the void in the human imagination. On the other side are ranged the men of science, who say:—Do not trust these artists, they are charlatans, who, so far from being Apostles and Prophets, are varieties of hysterical patients.

Meanwhile, we who live in the present time, are bound to regard the artist, the individual who receives, and very probably gives pleasure by his art, and all judges of art, as responsible beings who have the same natural capacity for perception of right and wrong as ourselves, and thus, when these moderns say they alone can supply us with new sources of imaginative pleasure, it is not sufficient to dismiss them as victims of a neurotic or hysterical disease, but rather to say we cannot accept their own estimate of themselves without examination.

Public opinion is defective because it has no recognized standard of judgment, and also because its judgments are often too rough and ready to be applicable to the higher creations, or realms, of art. On the other hand, the coterie is defective in some measure, because it is not representative.

The Salon does not admit of further criticism on our part, but it is a very sincere and interesting exhibition of the tendency of modern photographic art.—*Photographic Art Journal,* London, October, 1901.

Notes.

The well-known firm of "Rotograph" have placed on the market their **Negative Paper,** as a substitute for dry plates and celluloid films. This "Negative paper" shows almost no fibre structure, and is so thin, yet so tough withal, that prints can be made from it without any waxing or oiling of the paper. In speed it equals a good dry plate, and has the further advantage of lightness, cheapness, (less than half the price of plate), and perfect non-halation qualities Rotograph Negative Paper can be obtained in the usual plate sizes or by the yard. For enlarged negatives from which to make carbons or rough platinums it is unsurpassed.

Rotograph also announces a new brand of paper—the "Imperial Rotograph"—a heavy cream-tinted paper, yielding rich and broad effects. Also their Iron Citrate Developer, as used exclusively by them, is now ready for the market.

Walpole Hypo, of the Walpole Chemical Company, was awarded the first prize at the Pan-American Exhibition for *purity, uniformity and general excellence.* As purity and uniformity are the first necessities of a Hypo for use in photography, this award speaks for itself.

Dr. Jacoby's Sepia Platinum Paper, with cold development, manufactured in Berlin, Germany, and which is extensively used by the best Continental photographers, may now be had in New York from W. Heuermann, 97 Cedar Street. The paper gives rich sepia tones without the addition of mercury or sepia solution to the developer. It is supplied in several grades, the extra rough Whatman lending itself splendidly to broad work of all sizes. We might add that Mr. Heuermann will have any paper sent to him coated to order. It is needless to say that black platinum may be had as well as the sepia.

Agfa-Reducer is highly recommended by all those who have given it a trial. It is certainly the handiest and most generally effective reducer for practical purposes we have had the opportunity to use.

It is invaluable for the amateur, and in time will become quite as indispensable as the Agfa-Intensifier, now so universally in use.

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In Memoriam.

Among the American names that appear in the catalogue of the London Photographic Salon this year is that of J. Ridgway Moore. Only on the 20th of October did I learn that Mr. Moore's prints had been accepted, and the knowledge gave me the keenest of pleasure for two reasons;—first, because none deserved serious recognition of this work more than Mr. Moore—and again for the reason that being aware that Mr. Moore, like most of the serious pictorial workers of the photographic world, recognised the London Salon as the foremost pictorial exhibition, I knew that the acceptance of his pictures by it would be to him a source of great satisfaction and encouragement. But just returned that day from Cuba, where I had been for many weeks in a distant part of the island remote from all news, I was late in learning the happenings of the photographic world; and was most impatient for the moment when I could congratulate Mr. Moore, whom I had not seen since the beginning of July. An hour later, in response to a telephone inquiry, I was inexpressibly shocked to learn that J. Ridgway Moore was dead. He never knew of his pictures having been admitted to the Salon, for death had come to him suddenly over a month before. Through his death the pictorial cause has lost one of its staunchest and most vigorous and fearless supporters. Only within the last few years had he taken up photography, after study and observation had convinced him of its possibilities as a means of artistic expression. He brought to his work a thoroughly refined taste, an exact knowledge of the principles of art and years of experience and training, and his progress was rapid and marked. All those interested in the pictorial cause have strong reason to regret the loss of this fellow worker, whose pictures were of pronounced merit and gave such fine promise of still greater progress. And those of us whose privilege it was to know him personally mourn him for many other reasons as well, for he was ever thoughtful and considerate of his associates, always obliging;—a vigorous specimen of mannood who hated all insincerity and shallow pretentiousness—a man among men. As I write these lines his figure looms up before me out of the past just as I saw him last, well groomed and vigorous, on the steps of the train that carried him away—forever. We had spent the evening together talking over his proposed hunting trip and planning out new work for the winter; and I had gone with him to the depot to help him with his traps and wish him *bon voyage* and a timely return.

Little thought I then, as I felt his hearty parting grip, that he was setting out on a journey over a line whose tracks run but one way "Beyon'." Goodbye, again—old fellow, for all of us, *bon voyage!* and Godspeed. You've left a big gap in some of our lives; and when in future we gather—those who knew you best—we'll not "turn down an empty glass" where you made One, but we'll fill it as a libation to your memory and silently drink to him who has gone "Beyon'."

JOSEPH T. KEILEY.

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Books Received.

"Photography as a Fine Art," by Charles H. Caffin. Illustrated. Published by Doubleday, Page & Co., 34 Union Square, New York. Price, $3.00 net.

We have had the privilege of looking over the advance sheets of Mr. Caffin's new book, *"Photography as a Fine Art,"* the majority of the chapters of which have already appeared in serial form in an American monthly magazine.

This is the first book of its kind dealing seriously from a recognized art critic's standpoint of pictorial photography. While the book will prove of great value in regard to both illustrations and text to all interested, yet the reproductions in half-tone do not and cannot do justice to many of the originals with which we are well acquainted. Mr. Caffin's criticisms were naturally founded upon the study of the originals.

The typography and general make-up of the book is in good taste. Here and there we find evidences of hasty proof-reading which is to be regretted. It goes without saying that all those interested in American photography cannot afford to have this book missing from their shelves.

"Woodland and Meadow," by W. I. Lincoln Adams. Illustrated. Published by The Baker & Taylor Company, New York. An excellent piece of book-making.

"On the Farm," by Rudolph Eickemeyer, Jr. Published by R. H. Russell, New York.

Mr. Eickemeyer's books have proven to be as popular as his photographs. This volume will prove no exception.

"The International Annual, 1902." Edited by W. I. Scandlin. Published by E. & H. T. Anthony, New York.

The new volume differs in no respect from its predecessors. It is clean in appearance and many of the articles are of more than average interest. The illustrations represent the conservative phase of photography.

"Photograms of the Year, 1901." Published by Dawbarn & Ward, Ltd., London.

"Photograms of the Year" is a book always looked forward to annually with much expectation and pleasure. The volume for 1901 has come to hand so late, having been published some weeks later than heretofore, that it is impossible for us to give it a detailed review. We take pleasure in stating that taken as a whole it is fully up to its predesessors, which is praise indeed.

It is unfortunate nevertheless that in a volume which is supposed to be authoritative, that we read for instance in connection with the Glasgow Exhibition: "Less even than the French school is the American school representative. We do indeed find Miss Clarkson's "Say Yes," a relic of the days when modern American amateur photography had its first beginnings, and when, as now, women were doing more than a fair proportion of the best work. *But it is a solitary example, a fish out of water, among the 84 American prints. For the rest, with but few exceptions, it is practically a selection from last year's Philadelphia Salon—the cream of it transplanted bodily across the Atlantic.* (The italics are ours). This statement is remarkable for its inaccuracy and the false impression it conveys of the collection as a whole. As a matter of fact, at least ten of the prints represent older work than Miss Clarkson's; and as for the statement that the cream of last year's Philadelphia Salon made up the body of the collection, it might be stated that exactly *seventeen* of the 84 pictures had adorned the walls of the exhibition. In short, the whole paragraph is misleading, to put it mildly.

The article on American photography which for the first time in many years bears no signature, abounds in similar inaccurate statements, so as to make its value dubious, if not absolutely worthless.

We feel it our duty to call attention to these discrepancies in the book, for it would be dishonest to American photographers as well as to the publishers of the book to let them pass unnoticed.

ALFRED STIEGLITZ.

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THE CAMERA CLUB DEPARTMENT

HENRY H. MAN, J. EDGAR BULL, AND LOUIS B. SCHRAM, PUBLICATION COMMITTEE REPRESENTING THE BOARD OF TRUSTEES

Proceedings and Club Notes.

Meeting of September 10th, 1901.

The regular monthly meeting of the Camera Club was held on September 10th, 1901, the President, Mr. Aspinwall, in the chair.

After the reading of the minutes the president reported that he had appointed Dr. Charles W. Stevens and Mr. J. C. Abel, the librarian, an informal committee to study the subject of providing a book plate for the Canfield library, and to report to the club with suggestions.

The treasurer reported:

Balance in bank June 1, 1901....	$1,834 46
Receipts, including donations.....	1,071 71
	$2,906 17
Disbursements, including payments chargeable to donations.....	1,909 31
Balance in bank.....	$996 86

Besides $2,000 on deposit in the Union Trust Company.

The librarian reported in substance that the bookcases are in place and filled with books, that certain unbound books yet remain unplaced, but it is expected to make room for them in the cases by sorting out duplicate volumes. That in a short time, however, more cases will be needed, as the club will doubtless increase the library from time to time. That certain books in the library could not, in his opinion, be replaced if lost, for which reason these books will be gathered in one of the cases having a separate key and restrictions will be placed upon their use. As to the rest of the library he suggested that, if approved by the club, members may be permitted to take books from the club rooms upon giving proper receipts and under such restrictions as the club or the trustees may formulate.

He reported progress in the work of preparing the catalogue and thanked Dr. Stevens for valuable aid rendered by him.

Mr. Ferguson, for the print committee, reported that the prints now upon the wall constitute the collection of Mr. Abel, lent by him for exhibition.

Mr. Dowdney, for the house committee, reported that new sinks had been placed in the dark room and that some new lockers had been built.

Mr. Dowdney, for the house committee on book-plates, alluded to by the president, reported progress and stated that the project of inviting a submission of photographic designs for a book plate was under consideration. He thought that if a satisfactory book plate could be produced by photography, a new field of photographic work would be opened, and suggested that competition be invited by photographers throughout the world.

Mr. Beeby inquired what fault could be found with the present book-plate. Dr. Stevens responded that it was not a photographic product, and besides it was thought best to have a distinction made between the Canfield library and the other books belonging to the club. Mr. Beeby responded that the present book-plate certainly was a photographic product, having been copied from the original design by a photographic process, and added in substance that the design of the present book plate was all that it should be, and that a distinction could be made as to the Canfield library by printing at the top or bottom of the present book-plate the words "Canfield Library." He desired it to be understood that he did not rest his approval of the present book-plate upon the fact that the design was his work.

Mr. C. D. Roy, for the lantern slide committee, reported that tests would be resumed on Wednesday, September 11th.

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Meeting of October 8th.

At the regular meeting of the Camera Club held on October 8th, 1901, Mr. Aspinwall presided.

The treasurer reported a balance on hand of $2,561. The librarian reported progress and stated that Messrs. Ferguson, Bassett and Beeby had been appointed a committee to aid him in work upon the library.

The president announced with regret the death of Messrs. J. Ridgway Moore and H. F. Storm.

The trustees having directed that Mr. Abel's communication as to delays in electing members during the summer months be brought before the meeting, Mr. Abel rose and explained that during the summer, when for about three months no meetings of the trustees took place, considerable embarrassment existed in consequence of the unwillingness of applicants for membership to wait for the next meeting of the board before enjoying the privileges of the club. He pointed out that applicants for membership who might be entirely worthy of that honor might by the mere infrequency of trustees' meetings be subjected to substantial inconvenience at the very time of year when the use of the club rooms would be most to their advantage, and that meanwhile the club lost the benefit of their dues.

A motion was made and seconded, authorizing the trustees in their discretion to extend the privileges of the use of the rooms to applicants for membership, after favorable action by the Membership Committee, in consideration of payment of dues from the time when use of the rooms commenced instead of from election.

Mr. Murphy in one of his happily phrased speeches questioned the propriety of the passage of such a resolution without amendment of the by-laws, and moved to strike from the resolution as proposed all reference to the matter of compensation for the use of the rooms. After some further discussion the subject was tabled.

On the completion of the business of the evening, Mr. Arthur Hewitt addressed the Club on the topic of "*Advanced Photography,—Manifestation of the Spirit in Art,—A Plea and an Explanation.*"

The speaker told how, during the summer, he had left business behind (while involved in which he said he had been "circumlocuted with sordid details"), and visited the coast of Maine, where, sailing away from the mainland, he found himself environed by the beauty of outside nature, the influence of harmonies of color and grandeur of lines, vast horizons, splendid skies and edges of a fairy sea. Inspired by this environment, he came to the conclusion that "a picture might be painted, a statue might be carved, a photograph might be made, and all of the three might be *patiently faithful* to nature and yet destitute of the qualities of art and wholly unworthy to occupy a place in any well-chosen collection."

He undertook to show "how the spirit must be the key-note, the ruling factor of art, especially in photographic art." Quoting from Ruskin's "Crown of Wild Olives," the speaker stated that "All that art that is right desires to do, it does, and all that it does, does well. You will find after you advance in the knowledge of art that its laws of restraint are very marvellous, that its peace of heart and contentment in doing a simple thing, with only one or two qualities, restrictedly desired and sufficiently attained, are a most wholesome element of education for you, as opposed to the wild writhing and wrestling and longing for the moon and tilting at windmills and agony of eyes and torturing of fingers, and general spinning out of one's soul into fiddle strings which constitute the ideal type of the modern artist."

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We shall not attempt to follow the speaker's explanations and illustrations, which must have been heard to be appreciated. He alluded with deprecation to certain efforts of Mr. Day, of Mrs. Käsebier and of Mr. Keiley, but intimated that he ranked Mr. Stieglitz in a class by himself as an artistic photographer.

Passing from his contemporaries to himself, and apologizing for an appearance of lack of modesty on the ground of the importance of the topic, he said: "I now propose to ask you as to the way in which things which interest us through the sight are seen. The ordinary observer, in looking at a common New York City street scene, sees perhaps the most striking object passing, a gaudily gowned woman, a steaming automobile. I see something else. I see life, I see movement, I see the intenseness of the vivid activity, the spirit of tremendous commerce. If I can portray these I shall do well, and remember, and remember again, that chemicals and plate and paper are not life and color, nor light, nor shadow, nor distance, nor atmosphere. The most imaginative men are the most thirsty for new knowledge. Fancy plays like a sunbeam in the celestial presence, but imagination is a pilgrim on the earth and her home is in Heaven. Shut her from the fields of the celestial mountains, bar her breathing their lofty sun-warmed air, and we may as well turn upon her the last bolt of the tower of famine and throw the keys into the depths of hell. Have you ever seen, for instance, the imprisonment of sunlight in lurid rainy atmosphere, perfectly or faithfully rendered, and the various portions of reflected and scattered light set forth with equal truth and feeling?"

In closing he expressed the hope that he had set before his hearers one idea, which he himself had kept fully in view in all that he had said; that art is not a thing having a separate existence, it is not merely a costly exotic cultivated by the wealthy few and intended to please a narrow circle of highly refined people; not this, but a blossoming of the higher nature of man, a natural outcome of every age, every stage of civilization, every condition in life.

At the conclusion of Mr. Hewitt's address the thanks of the Club were extended to him.

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Trustees' Meetings.

A regular meeting of the Board of Trustees was held on September 30th, 1901.

Present: Messrs. Wilmerding, Dowdney, Beeby, Man, Bracklow, Reid and Dr. Devlin.

In the absence of the President, Mr. Man was called to the chair.

The Treasurer reported a balance on hand of $2,550.71.

Messrs. Edgar J. Mapes, G. H. Fromann, John H. Booth and C. O. Lovell were elected to active membership and Mr. Edward W. Keck to non-resident membership.

The Secretary was directed to enter on the minutes an entry expressing the regret of the Board upon the death of so useful a member as Mr. J. Ridgway Moore.

A letter was received from Prof. Laudy, of Columbia University, offering to the Club a collection of daguerreotype apparatus. Messrs. Murphy and Reid were appointed a committee to examine the collection and report whether in their opinion the Club should accept it.

The Librarian reported progress and requested that Messrs. Ferguson and Bassett be appointed a committee to assist him, and that he be accorded the privilege of naming one other member of the Club as a member of such committee. The request was granted.

A communication was received from Mr. Abel upon the topic of the inconvenient delay in the election of the proposed members during the summer season, when meetings of the Trustees were infrequent, which communication was referred to the Club for action.

The resignations of Messrs. Ralph S. Townsend, Seth Cook Comstock, Henry C. Carter and Frank S. Ray from active membership, and of Mrs. J. Thorne from non-resident membership, were accepted with regret.

A regular meeting of the Trustees of the Camera Club was held on the evening of October 28th, 1901.

Present: Mr. Aspinwall in the chair, Messrs. Bull, Dowdney, Wilmerding, Reid, Man and Dr. Devlin.

The Treasurer reported a balance in hand of $3,643.43.

The Board authorized the House Committee to put in twelve new lockers.

Mr. Stieglitz, Editor and Manager of CAMERA NOTES, submitted a full financial report, which was received and ordered on file.

Mr. Reid, for the committee appointed at the last meeting of the Trustees, reported that the collection of daguerreotype apparatus and daguerreotypes offered by Prof. Laudy to the Club, had been examined by the committee and found to be valuable and interesting; that, subject to the approval of the Board, the committee had accepted the gift, and that it was already in the rooms of the Club, and while not yet finally arranged for exhibition could readily be inspected. The Trustees voted unanimously to accept the collection, and the Secretary was directed to communicate the thanks of the Trustees and of the Club to Prof. Laudy.

Mr. Reid, for the House Committee, reported that in view of the importance of determining the value of the Club property on hand for purposes of insurance and other purposes, he had been at work upon an inventory of the Club property, and that, excluding the library and some other valuable property not yet listed or appraised, his list had reached a total of $5,796.20. He further reported the donation to the Club by Mr. F. R. Hitchcock of trays and other photographic material, and the Secretary was instructed thereupon by the Trustees to communicate the thanks of the Club to Mr. Hitchcock.

The resignation of Messrs. A. C. Gould, H. R. Howser and J. M. Emery, from active membership were accepted with regret.

A communication from Gen. L. P. di Cesnola, President of the Commission for the United States of the International Exposition of Modern Decorative Art, to be held in Turin in 1902, addressed to the President of the Club, was then read. It stated that the

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Commission had been advised through the President of its Committee on Artistic Photography that it is proposed to hold an exhibition of artistic photographs simultaneously with the Decorative Art Exhibition. It extended an invitation to the officers and members of the Camera Club to contribute, with the hope that a committee might be formed to gather such photographs as might be deemed representative of the art. It expressed the hope that this invitation, emanating from the Committee at Turin, would receive favorable consideration, and that a committee might be appointed at an early day. Thereupon, the Trustees appointed Messrs. Stieglitz, Keiley and Berg to act as such committee.

Messrs. H. H. Kingston, Jr., George Lorillard Ronalds, Auguste Pottier, Walter H. Close and Dr. Ferdinand G. Kneer were elected to membership.

The topic of the annual dinner coming up for consideration, Messrs. Cassard, Bull and Schram were appointed a committee.

An Explanation.

In an article in the September number of CAMERA NOTES special attention was paid to the completeness of the library since the addition of the collection of Mr. Canfield, and allusion was made to the fact that before such addition the Club had not possessed a library worthy of its standing and aims. It was not supposed by the writer of that article that any reader of CAMERA NOTES would so far mistake his purpose as to think that he was reflecting upon any officer of the Club for not providing an adequate library. Articles in the Club Department are written especially for members, and the writer thought that no member was ignorant of the self-sacrificing and intelligent efforts of the librarian who relinquished office this year and who would gladly have continued in office, and added still more to the burden of obligation under which he had already placed the Club, but for circumstances which against his will rendered it impossible for him to give the time and attention which the proper performance of the duties of librarian required.

The debt of the Club to him was not less because he had never had at his disposal sufficient funds to enable him to make the library complete. What funds were appropriated for his use were economically and judiciously expended. His time and best skill were devoted to the interests of the Club, and he certainly had a right to feel an honest pride in the result of his efforts.

Since that number of CAMERA NOTES appeared the writer has learned with surprise that it seemed to one member of the Club that the article had done Mr. Beeby injustice, and he now wishes to disclaim any such intention. HENRY H. MAN.

The Bullock, Redfield and Stirling Prints.

For about a month, beginning October 8th, 1901, there has been on exhibition on the walls of the Club an exhibition of prints by Messrs. John T. Bullock, Robert S. Redfield and Edmund Stirling, all of Philadelphia, which, apart from the interest of the subjects dealt with, is peculiarly interesting as showing the individuality of three different workers in photographic art. Were any demonstration needed that it is possible for a photographer to impress upon his work the stamp of his own temperament it would be furnished by a comparison of these prints.

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The Nucleus of a Club Museum.

In the record of the meetings of the trustees will be found brief reference to the recent gift of Prof. Laudy, of Columbia University, to the Camera Club of a collection of daguerreotype apparatus and daguerreotypes. This collection has been placed temporarily in one of the book cases belonging to the library It deserves a more prominent position and it is to be hoped that the club will supply a proper case so arranged that the apparatus may readily be examined from all sides without removal. The similar collection at Columbia University is in a case glazed on all sides and standing so far from the wall that it may be seen from all directions.

If the Camera Club is to occupy the position which it should as the leading photographic club in the largest city in the United States, it seems almost obligatory upon it to preserve records of the history of photography and of photographic processes, and, while it is perhaps too much to hope for the present that the club will be able to collect any complete exhibit constituting a museum, the desirability of making such a collection cannot, we think, be questioned.

The daguerreotype was the first practically successful method of photography, and, though the process itself is now obsolete, no one familiar with the history of photography can forget the important field which for a long time it occupied almost without a rival, the value of the records which it has preserved of our fathers in their habit as they lived, and the importance of the process itself as the first demonstration of the possibility of making practical use of the then newly discovered actinic properties of light.

In the "Stones of Venice" will be found a reference to the fact that certain of the illustrations of the work were reproduced (by hand, of course), from daguerreotypes. When we consider the patience, labor and expense which it must have cost Prof. Ruskin to obtain by the daguerreotype process a record which could only be reproduced by being redrawn upon the wood, and compare this with the facility of reproduction by present processes of the actual appearance of monuments of ancient and mediaeval art such as he chose for graphic perpetuation before they should be destroyed by the vandal or the restorer, we get fresh light not only upon the enormous progress made in photographic processes during recent times, but upon the value of the daguerreotype as the invention which constituted the first step towards so important a result.

Viewed in this light, a well-selected collection of apparatus for making daguerreotypes can never lose its interest.

Other processes of photography also have become obsolete. Apparatus and processes once regarded as substantially perfect have been discarded from time to time in favor of others better contrived and more convenient, and, comparatively young as the art of photography is, a substantial opportunity exists for the collection of articles and data historically interesting and instructive.

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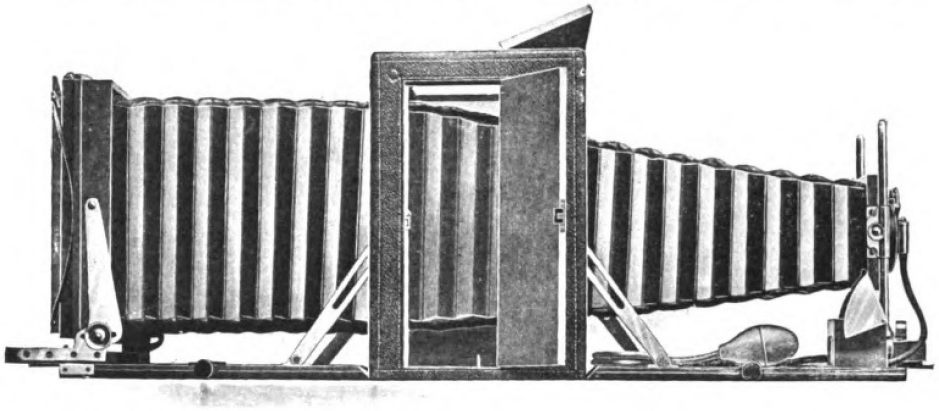

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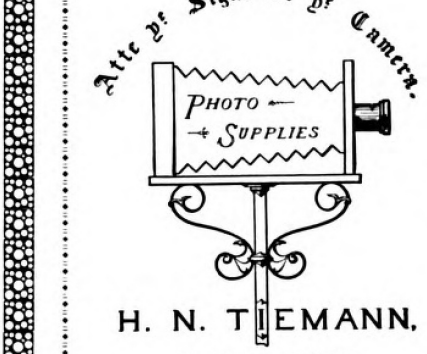

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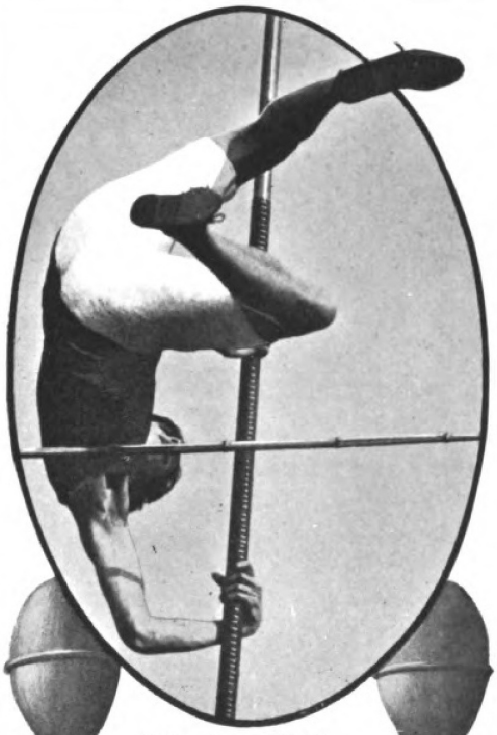

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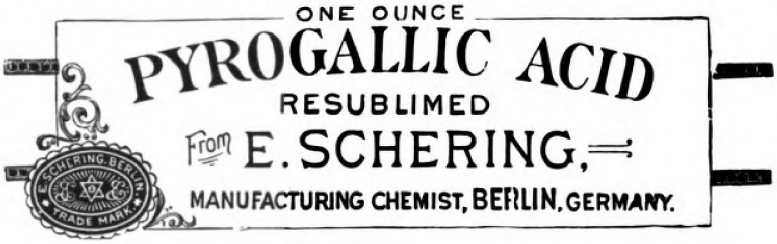

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Photography Annual. Years '91, '92, '93, '94.
Anthony's International Annual. Ten years, bound.
Photographic Times. Various volumes, bound and unbound.
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British Journal of Photography. Various volumes, bound and unbound.
Philadelphia Photographer. Various volumes, bound and unbound. Bound half-leather.
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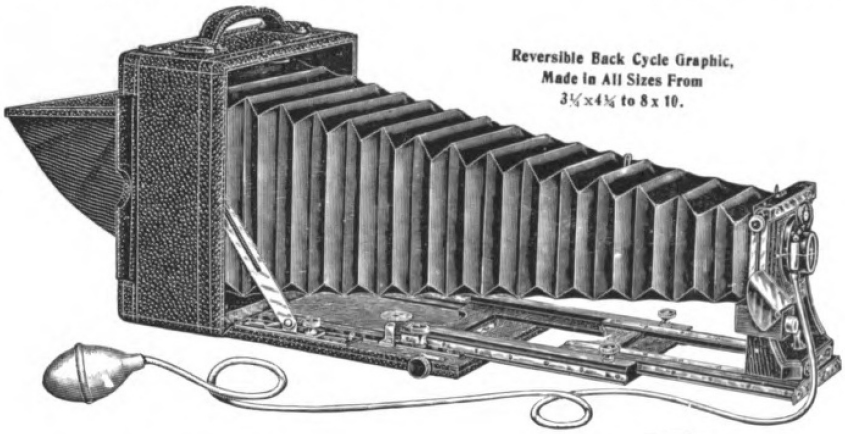

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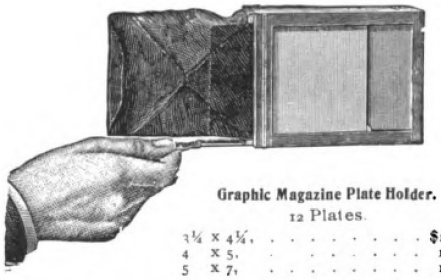

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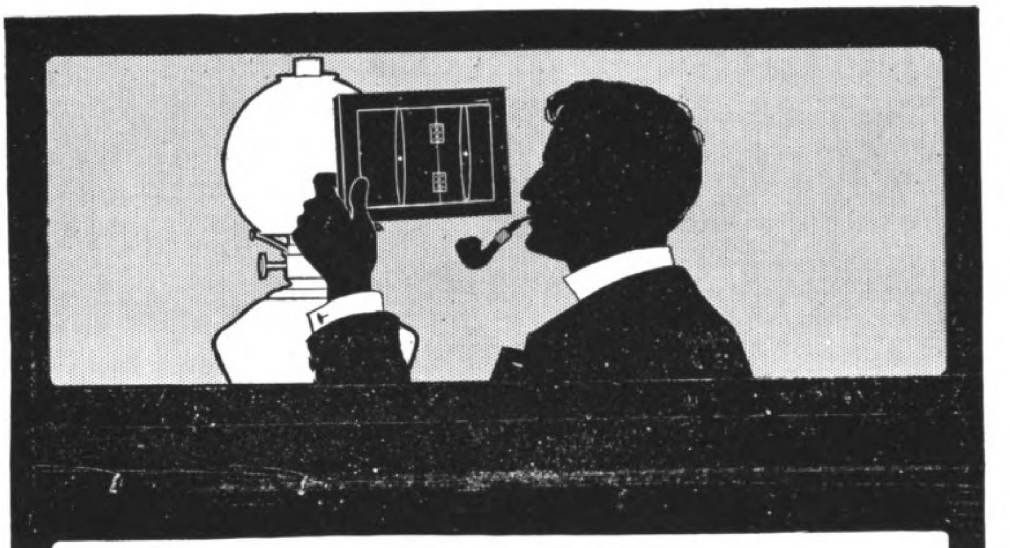

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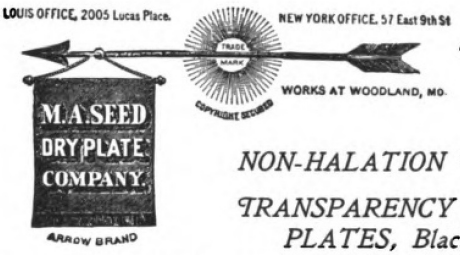

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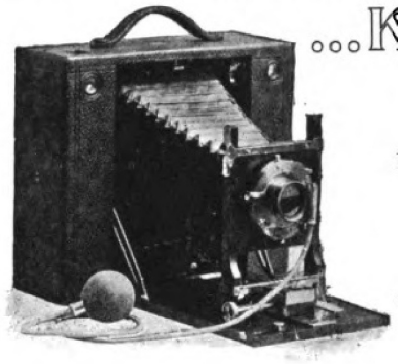

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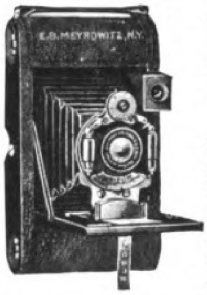

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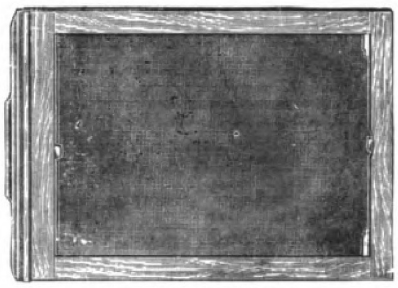

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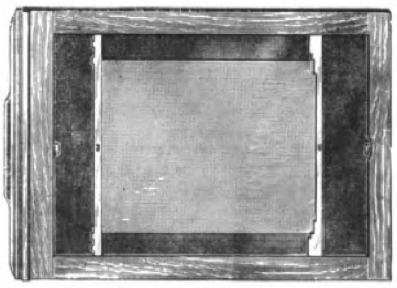

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	SINGLE TRANS.	DOUBLE TRANS.	SINGLE TRANS.	DOUBLE TRANS.	SINGLE TRANS.	DOUBLE TRANS.	SINGLE TRANS.	DOUBLE TRANS.
Cabinets or Smaller	$0 50	$1 00	$1 35	$2 70	$2 50	$4 00	$4 00	$6 00
6½ x 8½	75	1 50	2 00	3 60	3 75	6 00	6 00	9 00
8 x 10	1 00	1 75	2 75	4 50	5 00	8 00	8 00	12 00
	One or More. EACH.							
11 x 14	2 00	3 00						
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	SINGLE TRANS.	DOUBLE TRANS.	SINGLE TRANS.	DOUBLE TRANS.	SINGLE TRANS.	DOUBLE TRANS.	SINGLE TRANS.	DOUBLE TRANS.
Cabinets or Smaller	$0 40	$0 75	$1 10	$2 00	$2 00	$3 50	$3 50	$5 50
6½ x 8½	60	1 20	1 60	3 00	3 00	5 25	4 80	8 25
8 x 10	80	1 60	2 15	4 00	4 00	7 00	6 00	11 00
	One or More EACH.							
11 x 14	1 75	2 60						
14 x 17	2 50	3 75						
16 x 20	3 20	4 80						
18 x 22	4 00	6 00						
20 x 24	4 80	7 20						

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	SINGLE TRANS.	DOUBLE TRANS.
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8 x 10	2 00	2 75
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14 x 17	6 00	9 00
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104	Engraving Black.	151	Sea Green.		

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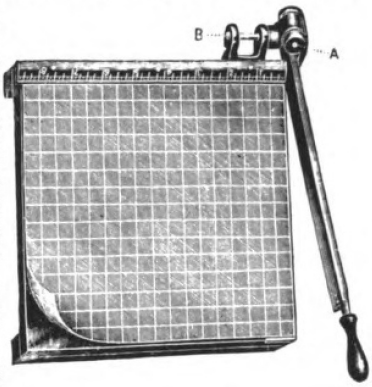
For Prints up to 6½ x 8½ - **$3.00**



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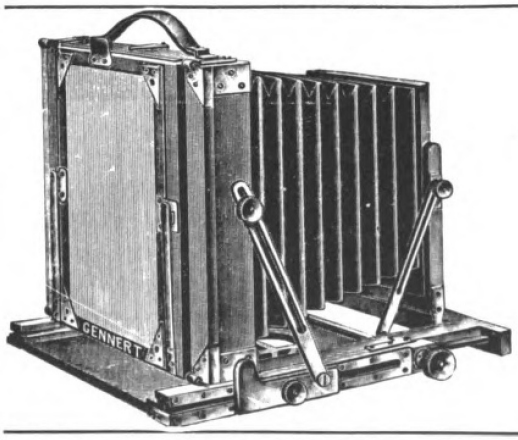

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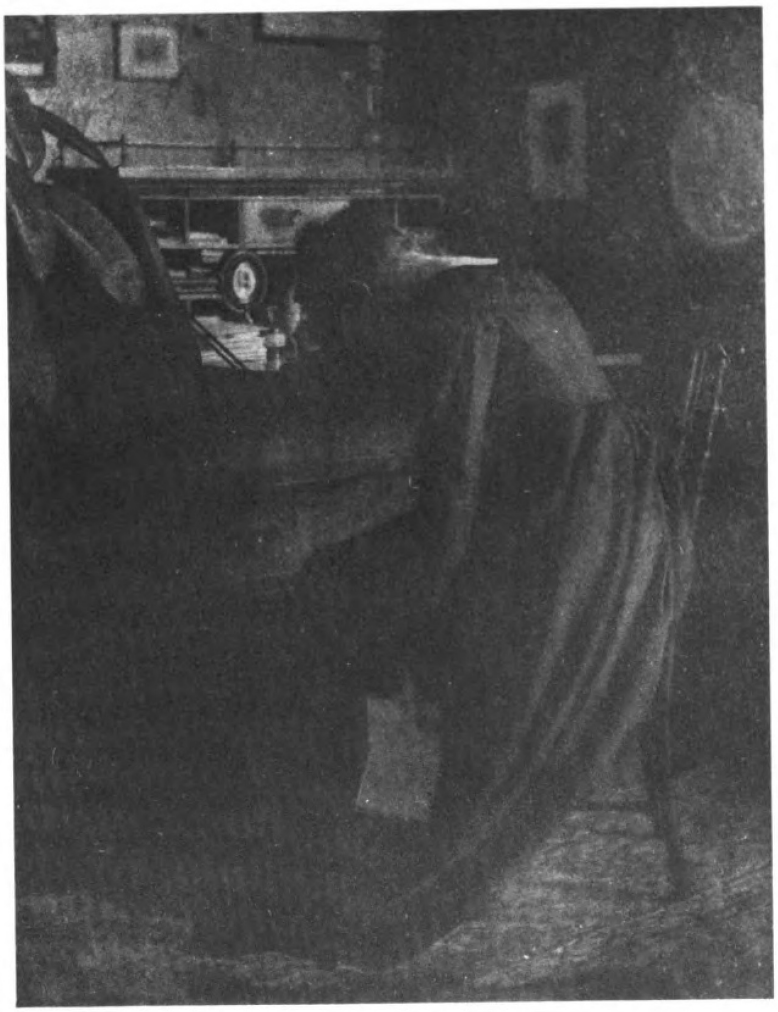

BAD NEWS

By Edmund Stirling
(Philadelphia)

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CAMERA NOTES

VOLUME V APRIL, 1902 NUMBER 4

EDITED AND MANAGED BY ALFRED STIEGLITZ. EDITORIAL ASSOCIATES: JOSEPH T. KEILEY, DALLETT FUGUET, JOHN FRANCIS STRAUSS, CHARLES W. STEVENS, AND JUAN C. ABEL. ISSUED QUARTERLY AT THE CAMERA CLUB, NO. 3 WEST TWENTY-NINTH STREET, NEW YORK

More Aftermath and the End.

"'The time has come,' the Walrus said, 'to talk of many things.'"—*Lewis Carroll.*

AS we anticipated, this year's Philadelphia Salon has been hailed by the American photographic press as an immense success and an advance over its predecessors. Many and various are the reasons ascribed for this seemingly popular improvement; "popularization of the standards," "broader scope," "absence of so-called impressionism," and more important still, "the self-repression and modesty of the Jury," with their exhibited total of but seven prints, in such marked contrast to the brazen impudence and flaunting of self as evidenced by the fifty pictures hung in last year's Salon by the Jury. This last would, indeed, be a well-merited rebuke were it justified. The time has now come to publish the pertinent facts relating to this episode and to leave the interested public to draw its own conclusion therefrom.

In a letter dated December 14th, 1901, to the Board of Directors of the Photographic Society of Philadelphia, from a member of *last year's* Jury, appears the following bit of previously unpublished history:

"The *Salon Committee* of that year (1900) insisted that all the members of the Jury be represented upon the walls of the (that) exhibition by a full quota of ten frames each, upon the ground that the five judges represented five of the foremost workers of the country, the absence of any representation of whose work would prove a detriment to the success of the Salon, thus overcoming the scruples of the Jury as to the good taste of such procedure. After the labor of the Jury had been completed and it was seen how strict had been its standards, all of the members (of the Jury) again reverted to their former belief that it would tend to weaken the judgment of the Jury if fifty pictures, out of a total of one hundred and sixty, were their own, and therefore it was suggested that, if possible, these fifty be not included in the Salon proper, but be hung in a separate corner with appropriate notice in the Catalogue. This was not done, and we were forced to the belief that your Committee was prompted by some motive of policy in the stand they took in the matter."

It seems unfortunate that the opponents of the "modern school" should be so eager to seize upon any incident which, at first glance, seems to reflect upon the sincerity of their adversaries and are so anxious to reach their prejudiced conclusions that they are unwilling first to investigate the truth of either rumors or appearances. But in truth the fault does not lie with them, for had the Philadelphia Photographic Society kept faith with their Jury of 1900 these facts would have been made public by it at the moment they first excited public con-

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Hugo Henneberg.

demnation. The Jury, naturally, felt itself, at the time, in honor bound to say nothing, but the progress of events has at length absolved them from further silence. Retractions, aye, and even apologies, seem now in order. Who will have the good grace to begin? "To what base uses may we return?" Hand-colored photographs at a Salon, and about a dozen of them at that! That they were not catalogued nor appeared before the Jury hardly excuses the Pennsylvania Academy of Fine Arts. What need was there of a Jury if it was to be thus ignored and overridden? This may be popularization; but can it advance the interests of pictorial photography? And the press, too, seems to have felt the heavy hand of the Academy upon it; though searching enough in its scrutiny of the action of the Jury of 1900, it seems to-day afraid to allude to the appearance of hand-colored photographs upon the walls of the Salon of 1901. Why hide this innovation from the public? It is not a criminal offense. Let us have the whole truth bravely told.

Then, too, we hear advanced the argument of increased sales, as evidence of increased appreciation. Twice as many pictures sold this year! But at what price? Who will inform us? Indeed, so successful, so popular, so educational and so everything else has this Salon proven that we hear from no less an authority than the Director of the Pennsylvania Academy of Fine Arts, Mr. Morris, that as far as the Acadamy is concerned another photographic Salon is doubtful. What conclusions shall we draw? Has this year's Salon proven such a success that another might lead to still further lowering of the standards, thus endangering the reputation of the Academy as a patron of the good in art? At least one longed-for result, however, has been achieved. There is now so little left to quarrel over that the future may witness all partisans gathering together in the City of Brotherly Love prepared to smoke the pipe of an enduring peace. God send it may be so.

JOHN FRANCIS STRAUSS.

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A Photographic Enquête.

[It has always been a popular conception that painters and sculptors, vulgarly grouped together under the much abused term "artists," were familiar and interested in the advance of photography. As a matter of fact nothing is further from the truth, as with rare exceptions their sole knowledge is gleaned from the Avenue show-cases and the scrapbooks of importunate friends. To them, the aims and serious purposes of the modern photographer are but a sealed book. In spite of their ignorance of the technique and inspirations, which impel the gifted photographic worker, the "artist" has not hesitated to pass judgment, favorable upon the slightest provocation, upon the chance photograph which has been submitted to his criticism, invariably basing his judgment neither upon his understanding of his own art nor upon a proper appreciation of photography. To this acquiescent mood, this patting upon the back is due in a large measure the false basis of appreciation which has hampered us in the past. The following article is both timely and interesting, and proves that very few of the painters and sculptors are willing to consider photography as anything more than a craft. These men are acknowledged artists in feeling and execution, but we feel that it is unfortunate that in most cases their judgment of photography has been based upon examination of Mr. Hartmann's portfolios, consisting mainly of reproductions and a few originals of perhaps not representative character. Our optimism leads us still to believe that had Messrs. French, Dewing, Chase, etc., etc., been given the opportunity to study the subject more fully, their verdict might have been more flattering to the future of photography.—EDITOR.]

EVER since I became interested in artistic photography—which is now more than six or seven years ago—I have been curious to gather the opinions of artists on the aims and methods of the new graphic art, and often during studio visits, broached the subject instead of other current topics.

I found the large majority rather ignorant of the subject, as they are to this day. They knew very little of what has been accomplished in recent years, and only in rare cases knew anything about individual workers, Mrs. Käsebier, on account of her showcase on Fifth avenue, being perhaps the best known.

To most of them—the illustrative in particular—it still seems impossible to disassociate photography from the prevailing ideas, that it can claim nothing—interesting as it may be from many points of view—but the virtues of a mechanical industry. They are apt to attribute every artistic effect to the mechanism of the camera and to accident, and entirely to overlook those points which in fairness should be allowed to be due to personal influence of the worker and the direct control of a tool which otherwise would take a different direction. The opinion of such men, indoctrinated with the fixed idea that nothing higher, nothing better is capable of being done by the photographer, can be of but little value to the profession, and will not be mentioned on this occasion, although I have fought them in many a bitter battle.

The sole object of this photographic *enquête*—as I may call it—is to state the opinions of such artists as are capable of receiving an innovation without prejudice, or who at least feel that the recent efforts of artistic photography involve a claim which is honestly put forward, and deserve at least an honest and impartial examination.

The selection was difficult. Artists are, as a rule, not very good talkers. What can one do for instance with a man who has nothing but ejaculations, like, "This is a bird," or "That's a peach," for words of approval! And those who

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express their opinions more fluently are often mediocrities, and therefore hardly desirable for quotation.

My choice has fallen on those of our leading sculptors and painters who had something individual to say, even if they treated the subject of photography with the amused condescension of men whose conception of art seems outraged by "so much resemblance and yet so great a difference."

I generally jotted down our conversations a few hours after they had taken place, and can therefore in most cases vouch for the correct wording (with the exception of course of awkward or unquotable mannerisms of speech). I also must mention that I often found it necessary to show them my portfolio of prints (containing the work of Ben Yusuf, Käsebier, Stieglitz, Eickemeyer, Day, White, Eugene, Steichen and others) in order to get them interested and to put them in the mood to talk on the subject.

Fragments of the various conversations with commentary notes follow at random:

D. C. French, the sculptor, is one of the few who is in absolute sympathy with the movement. His appreciation of artistic photography is of long standing, and he seems to realize the excellence of some of the work accomplished.

Several prints decorate the walls of his studio, and I remember him saying years ago, when my knowledge was still rather limited, "that photography of this kind should be cultivated, for it was undoubtedly of great assistance in promoting the study of nature and in fostering a sound artistic taste."

Recently he rather amused me by saying, while turning over the prints of my portfolio: "No wonder that these men do such good work. I understand they are nearly all men of leisure, who photograph for a pastime. They have no cares, and have to make no effort to *please*. They do not seem to care a rap for the opinions of the public. That is delightful! And as for the mechanism of photography, of which people talk so much, I don't think it can be compared with that of sculpture. Think of the casting and recasting, the construction of skeleton forms and of iron pipes, etc., and all the dirt connected with it. There is mechanism enough for you. The photographers surely get their effects much more easily."

G. S. Barnard, the talented disciple of Rodin, an idealist of the first water, who always clamors for high art in his conversations, was rather evasive at the start in expressing an opinion.

"I have not given more than a passing attention to the graphic arts." But when I pressed him he ejaculated, with a faint smile on his lips, "What does it all amount to! It must be awful for you to write about such things. Yes, there may be certain beauties of tone, now and then a pleasing picture; but what of that! *Cela n'en vaut pas la peine.* Have they made any pictures of lasting value? What does not remain in one's memory and insist on being permanent is not worth remembering. They imitate and do not get beyond the elementary considerations of type, composition and detail. I really do not see any chance to do great work in that line. You say they are honest and sincere in their

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efforts. These are merits that I appreciate. Perhaps a sculptor could after all learn something from them."

✦ ✦ ✦

"Yes, to be sure, they do clever work," remarked W. M. Chase to me in his studio at Boussod Valadon, the walls of which are lined with stacks of pictures, of which comparatively few are his own, and which make it look as if the great technician was as much an art dealer as a painter. "Look at these photographs by an amateur, a Miss F——, are they not wonderful? This one looks just like a Velasquez. They are full of suggestion."

"But this technique is abominable," I interjected, "the young lady knows nothing about developing nor printing."

"That may be, but they are artistic nevertheless, and without any pretence of being called works of art. Photography of that sort is a great help to a painter. You probably are aware that Lenbach never painted a portrait without the help of photography."

"But do you not think that a photograph itself can be a work of art?"

"Oh! awfully clever work is done, no doubt; but I would make this discrimination; I would call them artistic and not works of art. And I for my part prefer unpretentious amateur work. Take for instance the case of the young lady. She enjoys making her photographs and her family and her friends enjoy them; it improves the taste all around, and even an artist can look at them with benefit. Photographers in my opinion should rest content with being amateurs, and they have a pretty wide field before them without extending the sphere of their activities."

✦ ✦ ✦

"I want to have your opinion on artistic photography," I said to F. S. Church, the painter of the 'Surf Phantom,' the last time I called upon him. Laughingly he rejoined, "I know nothing of the subject, I know only the more I study painting the more ignorant I feel. But so much I can say in favor of photography, that whenever I open a magazine I like those pictures best which are photographs. That is, as long as they reproduce actualities; for instance, scenes of the Boer war. No illustration can touch them. Every photograph means something, tells you something, instructs you; the illustrator merely gives you some imaginative fancy, which in such cases, where you want to know the truth, is absolutely valueless."

"But that is merely the lowest form of art, similar to reporting. What do you think of the chances of the camera for imaginative work?"

"I think the process too mechanical for a successful realization of the picturesque fancies of an artist. This would take away the power of the artist to give shape to his own convictions and to present them in persuasive guise, and would make the efforts of the artist photographer ineffectual. To expose his imaginings to the uncertainties of a mechanical process would be to destroy their credibility, to make them affectations."

"You mean you could not photograph a picture like your 'Surf Phantom.'"

"Nor a picture like Ryder's 'Flying Dutchman.' You may depend on that."

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"Of course they can only do certain things. But you can't deny that the works of a White or a Käsebier show a decided imaginative strain?"

"I won't deny that, they have talent. But it also takes talent to be a good shoemaker—which is perhaps more satisfactory, as he can realize what he wants to do. The photographer can't, and the more artistic talent he has, the less he can realize. The subjects which the camera can master are mightily limited, I fear."

✝ ✝ ✝

Childe Hassam, the impressionist and street painter *par excellence*, took great pleasure in looking over my collection.

"It is astonishing what they do. But at the same time I can't comprehend why they strive so much for high finish. Photography surely could produce impressionistic scenes more easily than they can be rendered in other mediums. The camera is so inaccurate in its work. Think only of the chances of accidents, often marvelously artistic. I do not say this because I am an impressionist myself, but because the camera has the advantage, that its reproduction of instantaneousness—there is a word like that, isn't there—is mechanical."

✝ ✝ ✝

George de Forest Brush I met one day when he was just leaving the house with his two eldest children to take them to the circus.

"What have you there?" he asked, pointing to my portfolio. I handed it to him, he looked it over hastily on the stoop, then handing it back to me, we walked down the street together, and he said:

"These are queer times. Perhaps we shall have to accept new ideals of beauty. Maybe the East River bridges will be æsthetically attractive to the man of the coming generation as the Parthenon appeared all-sufficient to our forefathers, and that the convention of monochrome will be deemed more satisfying than painting."

"Yes, it is a risky thing to speculate on a contemporary's chance of future fame," I remarked.

"To-day is essentially a time when mean things are done so finely that future ages may refer to it as a period when the minor arts attracted the genius and energy diverted, by modesty or timidity, from heroic enterprises. So as we collect Whistler's lithographs, and pay thousands for a piece of porcelain or some other article, it may be other ages will pass by our pictures and poems with a smile of contempt, and collect artistic photographs such as these with keen interest. And nature, who is herself perfect in trifles as in entities, is not wholly wronged thereby. But there is my car; we will talk another time more about it, I hope."

✝ ✝ ✝

With D. W. Tryon I had several conversations on the subject. These are some of the things he said:

"Eugene knows how to get color, but he absolutely lacks repose. Some of his portraits are more interesting than any I have seen in the recent painters' exhibitions, but that doesn't say much, as most of these are so ridiculously bad."

Then referring to Day's, White's and Käsebier's work: "I don't see why

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they reproduce such unsympathetic types. There is no spirituality and but little intelligence in them. It is a real conspiracy of ugliness. I also do not like their modes of modification. Photography surely aims at something else than draughtsmanship and all which that word implies. And yet I do not fancy the ordinary photograph either. Do you remember Leighton's tree studies? In them no detail was stinted, nothing skimped, from the stem to the uttermost leaf; every part in succession records equal interest, and yet the whole is not devoid of a large quality which brings it together in a harmonious whole, so that it is as much the study of a tree as the study of each separate item composing one. Photography can't do that.

"Every good artist fully appreciates the value of different mediums. The photographer has one decided advantage, he gets at the very start so much, what we artists can only gain by strenuous work. But that is perhaps also his greatest drawback. He can only retouch what he has on hand. He cannot gradually grow into the subject, and imbue it with a strong personal note. He has no equivalent for the individual touch of the artist, to make the arm, the wrist, the finger-tips do what the eyes see and the soul dictates, from minute to minute, from day to day until the ideal is realized. The artist is, above all else, very human; herein lies his great charm. The photographer can never be in such perfect sympathy with his subject as the artist.

"I always considered it possible that some day the dislike to color may grow so strong—from a too subtle perception of it—that artists, despairing of ever putting down the light and vibration of natural color, will prefer to leave it to the imagination of students of his work. A new graphic art would be necessary for that, but I do not think that photography could ever take that place. Photographs seen in masses, even the very best, are awfully fatiguing, for they all lack subtlety, they never *vibrate*.

✦ ✦ ✦

With Thomas W. Dewing, who as a painter of women has no rival, unless it be the famous delineator of feminine charms, Alfred Stevens—I had one of the hottest arguments.

"Do not these points demonstrate that beauty of form, color, design, and draughtsmanship, exquisite balance of line arrangement, and consummate skill of handling, are all possible in a photograph?" I argued, trying to be as enthusiastic as possible.

"What you have shown me to-day is more promising than anything I have seen before. But, hang it, it is the model that does everything in photography. It is surely clever arrangement; that is all it amounts to. If you have a model that knows how to move, you can make a good picture—there you are!"

"But do not you also need a special type of model for your pictures?" I queried, throwing a side glance at his model, one of those long-necked ethereal looking girls of thirty, which he never grows tired of painting.

"Naturally, but the photographer cannot get away from his model; he will always get something which will resemble the model, a *banale*, inaccurate likeness, so to speak, while I merely use one as a suggestion. No, I don't admire pictures that simply look like something because the photographer happens to

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know a good looking model. The true artist gets his effects he does not know how."

"But if a man like Whistler would take to photography?" I asked.

"He might do something; but it is absurd. A man like Whistler would never have the patience to photograph. And if he had bothered with photography, when he was a young man, he would never have become a Whistler afterwards. The practice of photography would induce a man to shirk certain duties, as to make life studies, etc. But a Whistler would have done something original and not imitated paintings, the old masters. Don't they know better? It is a dangerous play that has wasted the time of painters for about two centuries."

"But you like some of these pictures, you said so yourself a few minutes ago."

"Yes, they show taste, they are clever,—they are better than the pictures of many artists—but they are just like reproductions, on the surface, dead! You know yourself that they do not suggest any emotions or recall any memories of past experiences, of love, poetic thoughts, etc. They have nothing new to say, so they look at a landscape or pose a beautiful model and think they have done something wonderful."

"They at least help to improve public taste," I argued.

"Nonsense! hang the educational value business altogether," exclaimed Mr. Dewing, impatiently. "We've heard enough of that kind of rot lately to last us for the rest of our natural lives. What is the value of art, anyhow? Nothing but the pleasure of making it. If it gives them pleasure to make such stuff, well and good."

"Then what do you think a photographer should photograph?"

"Real life. All that the painter cannot do or only with great difficulty. Likenesses not only of faces, but of the actual forms. Movement, character, energy, all that which the realistic painters depict, subjects which really have no longer any place in painting. They could render the prosaic phases in a more artistic manner. The ordinary illustrations raised to a higher standard, that is what their aim should be, and it is a very high one. They could make it a true art, which everybody had to admire, and which would in no way interfere with imaginative art, which is the domain of poetry and painting."

SADAKICHI HARTMANN.

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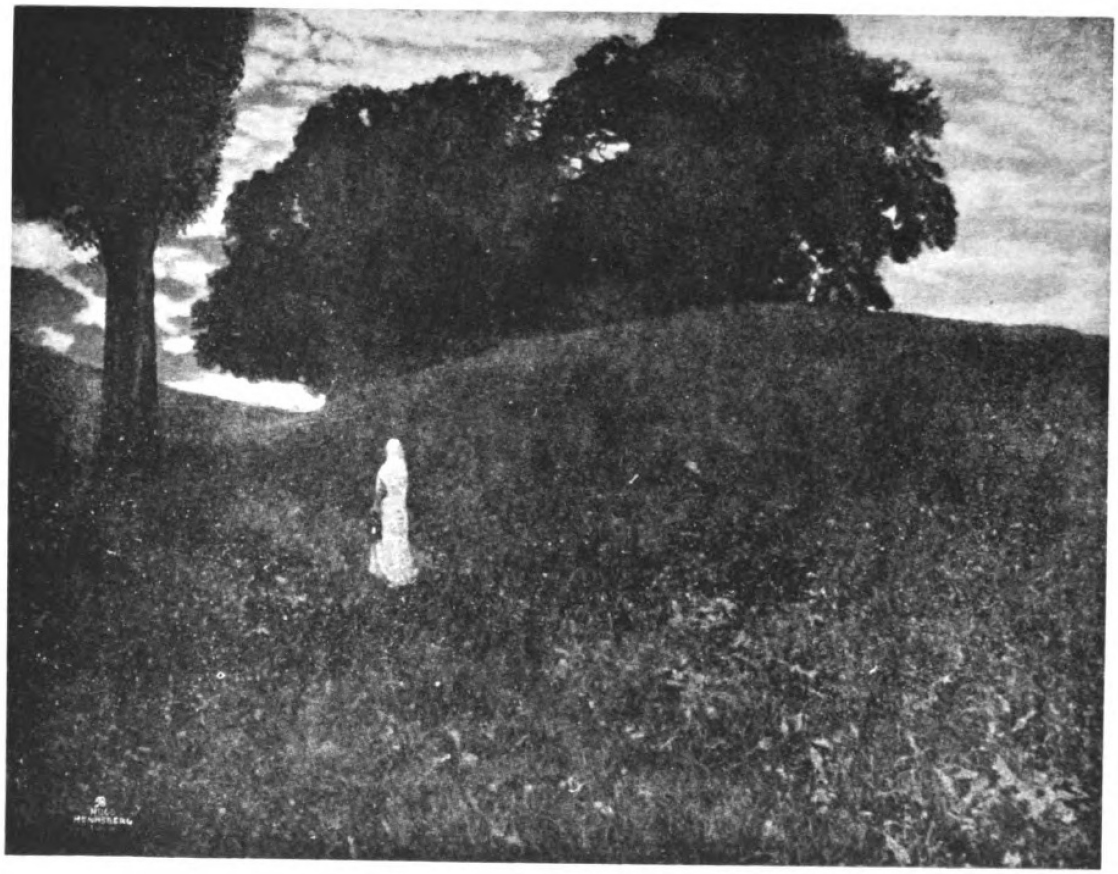

LANDSCAPE

From a "Gum" Print

By Hugo Henneberg

(Vienna)

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Cave!

[The Glasgow International Exhibition of Fine Arts, visited by over fifteen million persons, was the first opportunity afforded to bring together a collection of pictorial photographs in which the critic was enabled to see before him the work accomplished in our art. Each country, Austria excepted, responded to the invitation, with a thoroughly representative and choice collection, and thus the conscientious critic was able to compare, to weigh, and so form his first really adequate estimate of the modern tendency of photography. Naturally England's representation in this show predominated numerically.

Among many reviews, valuable and otherwise, of these exhibitions, one of the most interesting was that of Herr Ernst Juhl, the President of the Hamburg Photographic Association (the foremost pictorial organization in Germany), and Editor of the "Photographische Rundschau," which was published in that paper, and at once translated into English and reprinted in that ever live London publication, the "Amateur Photographer." Herr Juhl formulated the opinion that the Glasgow Exhibition proved that England had not kept pace with the advance in photography, that English work though interesting yet gave signs of complete stagnation and conventionalism, and that in order to stimulate and encourage the new workers, it required the introduction of ideas as revolutionary as those which White and Steichen, in America, Henneberg, Kühn, and Watzek, in Austria, and the Hofmeisters, in Germany, have instilled into the work of their fatherlands. These views were endorsed by many of the English themselves in their photographic press,—but as it is most natural that doctors should often differ, Mons. Demachy, the recognized leader of French photography, refused to accept this diagnosis in its entirety. His opinions led him to write an article for the "Amateur Photographer," Dec. 19, 1901, so sane, so logical and opportune that we can do no better than to republish it in full with our hearty agreement in his conclusion.—EDITOR.

I HAVE read Herr Ernst Juhl's article, and the answers of Mr. Warburg and Mr. Sutcliffe. I am not going to discuss one by one the arguments pro and con used by these well-known champions of a common cause. But I have been struck by the prevailing tone of the three articles alluded to. It may be summed up in the following phrases:

"There is in England a complete absence of new blood seeking fresh paths."

"Revolutionaries are wanted who create distinguished things."

"They must break with what has already been accomplished, by taking new paths."

And this is but an echo of what has been said elsewhere, in critical articles and photographic literature of the same order, where new subjects, new departures, *"la haute nouveauté,"* as the Bon Marché has it, is the cry of the day.

Now must we really believe that pictorial photographers, after six or seven years of intermittent work, have come to the end of their tether, and must find something new—or die, when painters, who began to paint hundreds of years before photography was dreamt of, are still holding the public under the fascination of their work?

New subjects? But there is no such thing as a new subject, and even if there was, what has a new subject to do with art. Really, I do believe that we are still, and shall always remain, photographers—in the worst sense of the word—hunting madly for the rare and unrecorded scene, proud—not of having expressed a common thing in a delicate and personal manner—but of having managed to shove our camera on to some unknown rock, where others have not climbed yet.

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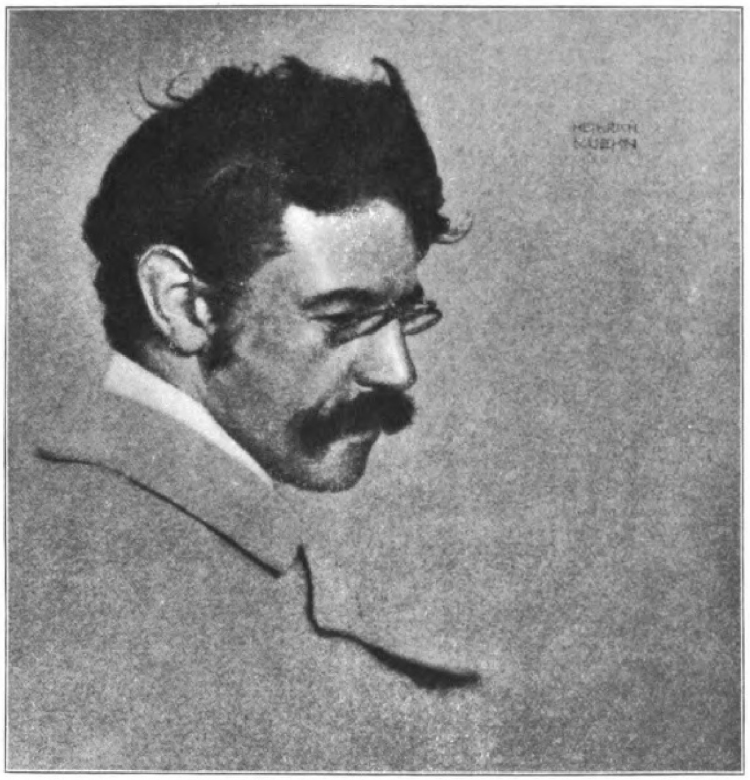

PORTRAIT
OF
HEINRICH KÜHN.
BY
THE ARTIST.

For, undoubtedly, to the mind of most photographic writers, progress means "new subjects." This is very discouraging. We are brought down to the level of the pantomime clown, who must find new jokes and fresh antics every year to amuse the yawning public. Why, the critic of an annual photographic review has just gone to the length of complaining that there are too many studies of heads nowadays; he wants something new—not something better as a study of a head, mind, but something else—something *new!*

Nothing can be more anti-artistic, more trivial, and more dangerous at the same time, than this craving after new subjects. It is a sure symptom of impotence, it is the cry of the man who thinks himself and his fellow-workers incapable of attracting attention and praise otherwise than by showing an unknown trick—unconscious of the fact that once the trick has lost its freshness, it has lost its interest too, whilst a work of art never ages, because it has never been new. Do you really think that the first man who had the idea of photographing the clouds over a seascape against the light was an artist *because* he was the first to do it? Is Mr. Puyo an artist only because he was the first to use magnesium flashlight in conjunction with daylight? He would be mortally offended if he was told so. Poor Franz Hals, of course, was no artist at all, according to such ideas; he only painted portraits, just common people, in their every-day garb; he repeated himself, over and over again, and never gave his contemporaries the joy of a "new departure."

For Heaven's sake, if we want to become artists, let us, though we are

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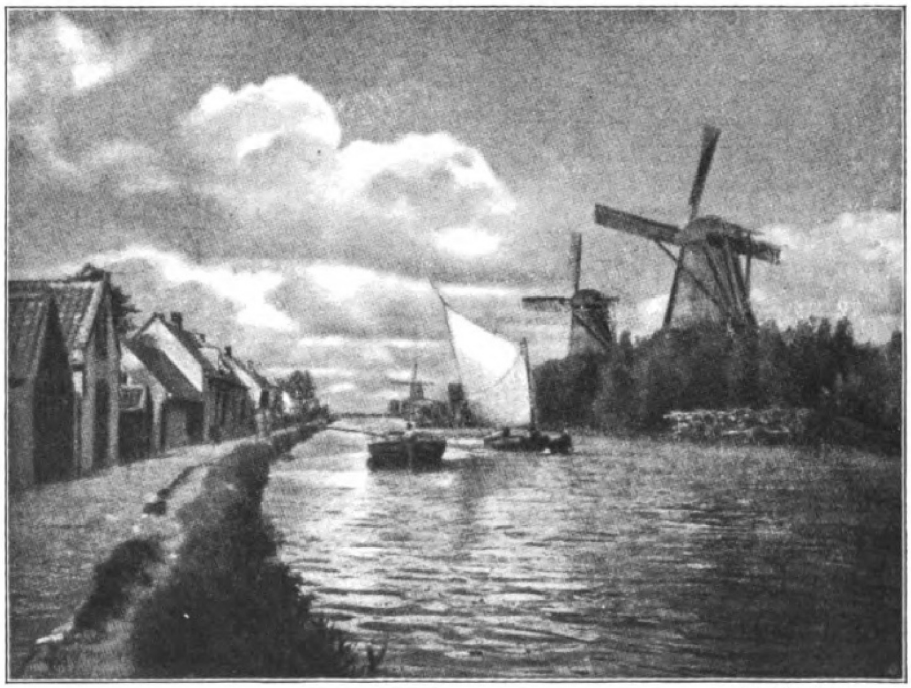
photographers, think and work like artists. It has been said, over and over again, that a photograph is nothing but a monochrome representation of nature, and as such, liable to exactly the same rules as any other monochrome art process, be it a wash drawing, an engraving, or a lithograph; we can invent absolutely nothing in that direction. Our subjects, our composition, our rendering of tone and values *must* not be different from the true artist's. Progress, for photographers, does not consist in finding anything new, but in rendering, with artistic genius, the most ordinary subjects, which is infinitely more difficult.

And yet, during the last month, photographers have been entreated to do just the opposite thing. They have been told that they are torpid, and sluggish, and stagnant, because they had shown nothing new to catch the critic's *blasé* eyes—only landscapes, heads, portraits and figures. Honest men are now racking their brains over some "new departure" for the next Salon, instead of taking up their portraits, their landscapes, and their figures, and asking themselves why these things are inferior to exactly similar subjects in black and white, hung on the walls of galleries and museums, and famous all the world over.

In fact, we are acting exactly like an amateur violinist who, still unable to play in time and in tune the simplest of Viotti's duettos, would listen to a man urging him to invent some new variation on one string better than Paganini's. We are over-flattered and over-slated—that is the situation, and we do not realize the exact value of our actual work. It is full of promise, but decidedly imperfect, like all productions that have been evolved without sufficient preliminary training. For our photographic training may be good, because it wants but little



Heinrich Kühn.

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time and no particular formation of the brain to become an excellent photographer, but our artistic training is mostly bad, because it wants years to make a *creative* artist out of an exceptionally gifted individual, and that no training however long and patient, will turn a matter-of-fact biped into an artist.

So we ought to be persuaded that pictorial photography has made no progress, because, at the last Salon or at the Glasgow Exhibition, there has been no revolution, no breaking away from what has been already accomplished! But the revolution—M. Juhl seems to ignore it—has taken place a few years ago amongst a hundred or so of photographers, on the very day that these photographers felt displeased with their excellent photographic work, and began to judge it according to the standards of art instead of those of photography. The next revolution can have but one result—to bring us back to purely technical and documentary photography. There is no room for a revolution, but there is a vast deal of room for improvement; not, however, in the direction indicated by M. Juhl, and—strange to say—by his adversaries also.

It may be quite wrong, but the progress I am striving after is of quite another order. My aim would be to be able to take any sort of average individual, sit him down on a chair, in a natural, every-day sort of light, and take a photograph of his uninteresting features that would, when printed in a certain way, give me a sensation akin to the one that a real artist could give me, and has given me, on paper or canvas, with exactly similar materials. I do not know if I make my meaning sufficiently clear, but walk along the National Gallery, or the Louvre, look into the living eyes of the painted faces on the wall, and tell me if you feel the want of some startling departure after you have lived an hour in communion with the masters of simplicity and truth.

No, it is not in the lack of composition or of new subjects that is to be found the actual flaw of pictorial photography; it is in the ignorance and absence of interpretation. Every pictorial photographer has a hundred subjects amongst his negatives that could make striking pictures, if he knew where to strengthen, subdue, or suppress.

Have you ever seen a very bad pull of a fine engraving? There is no better example of the tremendous difference made by a fraction of color, more or less. Art in black and white? Why, outside of composition, which is a natural gift, relatively easy to develop, it is a question of infinitesimal shades of deposit, of indefinable quality of grain and oiliness of blacks—of illusion, really, mere optical illusion, created by the juxtaposition of a light and a dark spot, placed exactly where their effect is strongest; it is a world of delicate color harmony, perceptible to a few only, and judged by the million. And where does the subject come in? I shall not go so far as to say, with one of our greatest impressionistic painters, "*Le motif n'existe pas!*" but assuredly its importance is not what our photographic critics seem to think.—(R. Demachy in the *Amateur Photographer*, London, December 19, 1901.

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The Art In Photography.

[It having been the policy of CAMERA NOTES to open its pages to all sides of photographic questions, regardless of the personal opinions of its editorial staff, we now publish for the benefit of our readers the following article by W. I. Lincoln Adams, a former editor of the "Photographic Times" and its "Annual," and also the author of the popular "In Nature's Image," "Sunshine and Shadow," etc., which was sent to us with the request that it be published as representing "the other side." It is so diametrically opposed to the views we hold, that without further comment we leave it to our readers to form their own judgment.—EDITOR.]

A GOOD photograph is more to be desired than an indifferent painting. But a photograph simply because it resembles, in some respects, certain paintings, is not for that reason a work of art.

A photograph can reproduce certain objects much more accurately than is possible for the hand of the artist; and, save for the color lacking, is a more faithful copy of the original. This is precisely where the photograph excels the painting.

When well made, the photograph is an almost perfect reproduction of its kind and stands in a class by itself, unequalled and unapproached by paintings or drawings, no matter how well they may be executed. Painters understand this superiority of photographs over their work, and do not attempt to compete with the camera and lens in their particular field.

Many photographers, however, are apparently not satisfied with what they can do so much better than the painters can; but, in an evident desire to be classed with the artist, attempt to imitate the effects of certain paintings in their photographs, and in so doing ignore the very points of advantage which they possess as photographers. They will often take more pains and trouble to circumvent, as it were, the proper and natural work of the lens and sensitive plate in this mistaken attempt to imitate the effects of paintings, than it would require to simply draw or paint the pictures they desire if they had the slightest technical skill as draftsmen, which they often do have.

Photographers are necessarily limited by the nature of the optical and chemical processes employed by them, whereas the unfettered hand of man is almost unlimited in its capacity to express the conception of the artist. To overcome these natural limitations occasioned by optical and chemical laws, many photographers expend more time and energy, it would seem, than might be required to get the necessary training for the hand.

The results of such attempts, moreover, to make the camera do what it naturally cannot do, are rarely, if ever, entirely satisfactory; whereas, the practiced hand of the artist can do precisely what the mind directs. It is an instrument which, with proper training, can faithfully execute the will of the artist, and put into form the creation of his imagination and the product of his thought. It is almost unlimited in its possibilities, and in practice is circumscribed only by the limitations of the artist's mind and his own previous training.

We all know the limitations of the camera. It is wood and glass. It draws, under the best conditions, very faithfully the objects *before* it. It *can* leave out nothing; it can imagine nothing. The photographer behind it may have

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imagination, but he is powerless to express it with his camera, save to a very slight degree.

He can select an artistic scene, pose a figure in a picturesque attitude amid pictorial surroundings, and then by modifying the chemical processes employed to develop the plate, subordinate one part and emphasize another; and, later, by selection of the sensitive printing paper, produce often a very agreeable effect in different monochromes. His photographs are often pictorial, even artistic, and so are pleasing to look upon; but they are not Art, in the true sense of that word.

As the late W. J. Stillman, Painter and Art Critic, clearly expressed it, "There is no possibility of changing a photographic impression by any thought or effort of the photographer. We may cut down a tree that stands in the way of our view, but that is not Art; and we may retouch and work on our negatives, but that is not Photography; and we may choose our subject well, but that is neither the one or the other, but good taste."

Paintings, on the other hand, may sometimes be poor things, as we know many of them are, and not so attractive as some pictorial photographs; but if they express, even though feebly, the creation of the artist's mind, they are works of art to just that extent. Poor art, perhaps, they may sometimes be, but still Art.

Now just what do we mean by Art when used in this connection? The word has long been accepted, by those who use the English language with authority, to mean something which embodies the conception of the human mind for the vision of other people, and it must involve thought, imagination and creation.

As Mr. Kenyon Cox—who is also a distinguished painter as well as an authority on art subjects—wrote many years ago in *The Nation*, "The art of painting has two distinct sides; the purely ideal side—corresponding to music—and a purely realistic side. A work of absolute idealism would have to be confined to the mere *musical* arrangement of colors and lines without any resemblance to natural objects. Such an arrangement might be very beautiful, as in a Turkish rug, but surely we would not think it painting. On the contrary, a work of pure realism would be the literal imitation, as close as possible to natural objects, without any choice, arrangement or composition. *This we should recognize as painting, but could not be called art.* The instant the painter selects forms, balances colors, composes lines, etc., he introduces a larger or smaller portion of idealism in his work, and becomes in so far an artist."

So we see that not even all painters can strictly be classed as artists. Surely no photographer, as such, can be.

The Pianola, well played, can execute in almost faultless, technical manner, the most difficult compositions of the classic composers, and is capable, too, of more or less expression under control of the performer. The musical artist will play the same composition, and make perhaps some slight errors in execution; but these very mistakes prove the superiority of his rendering of the piece over the Pianola. One is rendered by a machine; the other by a man. And just here the difference between that which is Art and that which may resemble Art.

Now the camera is a machine; the artist a man. A photograph is often made to resemble a painting. It sometimes looks like art to the uninstructed, as

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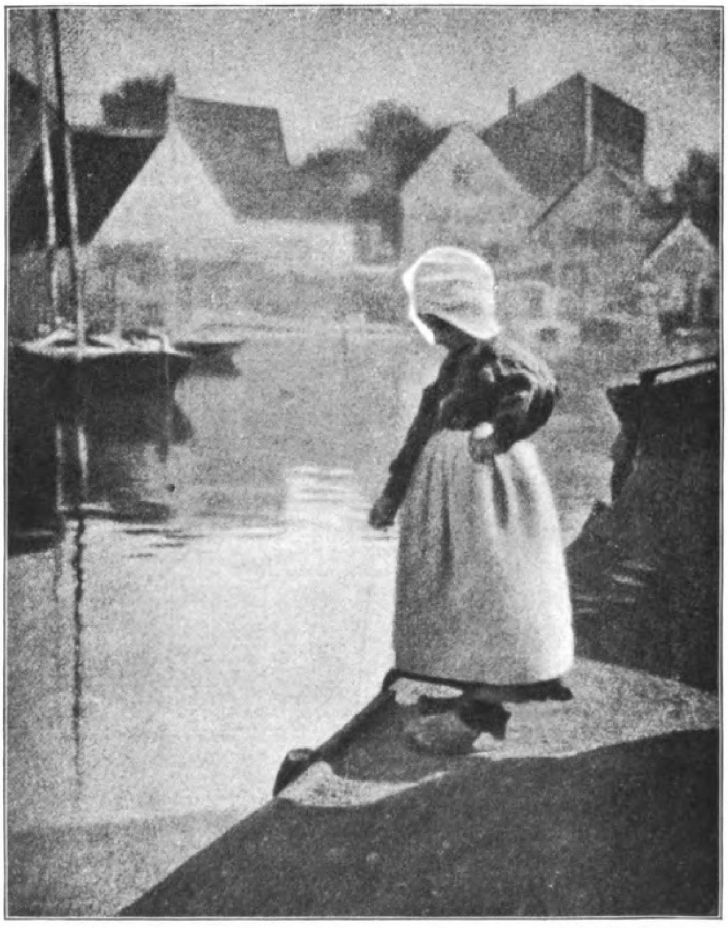
the Pianola sounds at a distance like a performer playing upon the piano. But the painting is Art, as the performance of Paderewski is art. The imitation can never be anything but imitation, and so can never be art in the true sense of the word.

Some of the leading representatives of what has been called the "New School" of photography are men and women of cultivated taste in matters artistic, who, if they had begun the training of eye and hand at an early enough stage of their artistic development, would undoubtedly have made places for themselves as real artists. They are sensitive to the beauty of nature and form, though more rarely of color, and conscientiously endeavor to produce in their photographs those subtle effects of atmosphere and mystery of line and form which stimulates the imagination of the beholder of Nature in certain of her phases.

Sometimes by accident, often by design, very pleasing effects are obtained in photographs of this class; but only too frequently the result shows on its face the attempt. Putting a photograph deliberately out of focus and under-developing the negative does not make it look like a "Sunrise," a "Sunset," a "Moonrise" or "A Misty Morning." It usually looks like what it really is,—an attempt to be something which it is not,—an affectation, a feeble imitation, an imperfect photograph.



Heinrich Kühn.

I am speaking, of course, of so-called "freak" or "fuzzy" photographs, which unfortunately too many of this school produce, and which especially characterize the work of those beginners who would fain

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be considered as belonging to the "New School." There have been, and now are being made, photographs, by certain cultivated men and women for which there can be only praise and admiration. They have laid emphasis on the pictorial possibilities of photography, and by the example of their intelligent work have rendered a great service to the cause of true photography.

But these men and women understand the proper limitations of their favorite pursuit; they do not desire to be classed as artists simply because their photographs are artistic. They well know that a picture may be artistic without being an example of true art. They understand that the appreciation of art, the mental or emotional response to the beautiful in Nature or life, does not necessarily betoken the artist; but that it is the creative faculty alone which characterizes the true Artist, as explained in the extract from Mr. Cox quoted above. My protest is entered only against the extremists, the ignorant and the presumptuous.

Another mistake made by most of the "New School" of Photography is to forget that Nature is not always having a "Sunrise," a "Sunset," "A Moonrise" or "A Misty Morning." They rarely, if ever, give us the brilliant sunlight effects of, let us say, a September day in the country; days when objects in the foreground and distance are sharp and clear cut. They seem to forget that such phases of Nature are as real as the "grey, lowery" days of the senior Inness. They seem to be likewise ignorant of the fact that many artists of renown have painted pictures representing scenes on just such days as these.

Now such scenes as the latter the camera can almost faultlessly reproduce. Why not make them as well, as perfectly as possible, and leave the difficult, if not the impossible, to those who can adequately represent them with pencil and brush? "Every man," said William Page, who was a great painter and thinker, "has some idiosyncrasy, which if developed to the highest degree would make him one of the greatest men who have lived."

Architecture, interiors, all kinds of copying, scientific work in many directions, and certain kinds of portraiture—so large and varied a field is open to the skillful and intelligent photographer, where he can excel the painter in so many respects, is it not unwise to compete with him where competition is hopeless? The painter does not so.

And then it should be remembered, as Mr. Cox has pointed out, that not all art is equally great. The painter of still life, for instance, may be so clever as to deceive the birds by his painted fruits and flowers in accordance with the time-honored legend; and yet his art be a low art. He is a technician merely, very skillful though he may be; not a great artist.

So too the painter who sets up his easel in the woods and paints everything he sees before it, just as it appears, is not great as an artist, though he may acquire wonderful skill in the execution. To quote Stillman again, "The best artist is not he who imitates Nature most exactly, but, on the contrary, may be one who is most unlike Nature in certain ways, and amongst artists, even, he who is most like a photographer in his way of painting, *i. e.* who paints the most exact imitation of nature, is not called an artist, but a mere copyist."

It is the imagination, the striving after the ideal in form and color, the touch

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ITALIAN LANDSCAPE

From a "Gum" Print

By Heinrich Kühn

(Austria)

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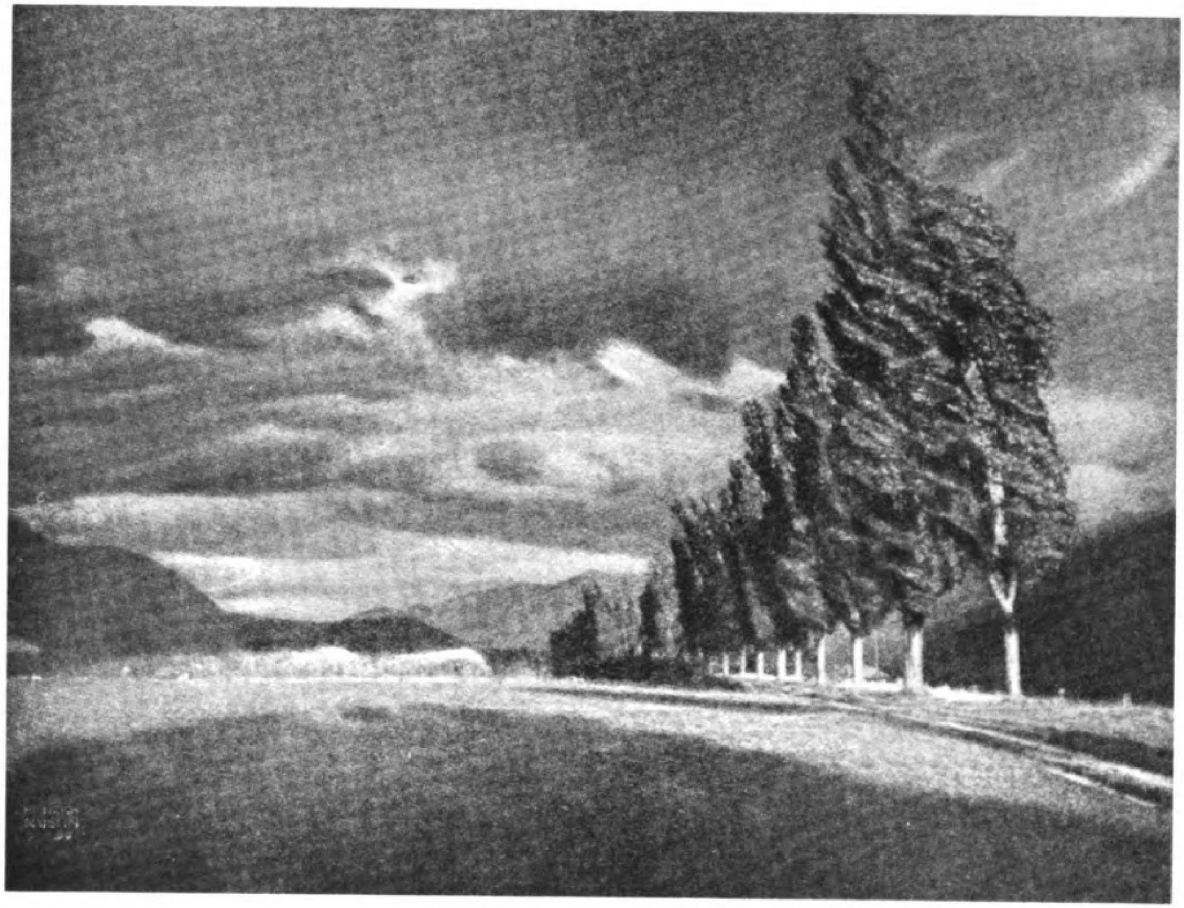

SIROCCO

From a "Gum" Print

By Heinrich Kühn

(Austria)

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SUNSET

From a "Gum" Print

By Heinrich Kühn

(Austria)

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"THE CHRYSANTHEMUM. BY F. DETLEFSEN.

which fires the imagination of the beholder with the same enthusiasm for the ideal which inspired the artist, which makes a real artist. Such a one may use the pencil, the brush, the etcher's tool or the sculptor's clay, whichever gives him the freest and fullest expression; he will leave untouched that instrument which limits him at all, and so naturally he instinctively turns away from the camera.

For, after all, photography is a chemical process effected by means of optical instruments, and in which optics, mechanics and chemistry have indispensable functions, and which may be completely carried out by a man who has never had an idea of art or design, or any sense of the beautiful; nor is there in any pure photography any element of personality or imagination or any distinguishing quality similar to that which in all branches of fine art gives distinction to the artist and value to his work; and these are the very elements, as have already been pointed out, which give their relative value to all works of art.

But the photographer who cannot draw, paint or model has a wonderful instrument at his disposal in the camera, which can create many beautiful things beyond the reach of the draftsman, the painter or the sculptor. Let him, there-

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fore, be content with it in its natural field, and not attempt to do those things for which it is not adapted, and which place him and it at a decided disadvantage when compared with the work of real artists.

If the photographer is sure that he possesses the creative faculty let him then abandon the camera as an instrument for expressing his ideas, and cultivate his talent for drawing, painting, or modelling, as the case may be; and if he has not started too late he may acquire the technical facility necessary to express his ideas in an adequate manner.

But if he finds this is not possible for him to do to a satisfactory degree, let him, by all means, stick to his camera, and make those pictures with it from Nature and Life, which he can do so well; for as we began by saying, so must we repeat in conclusion: a good photographer is much better than a mediocre artist, and a good photograph is more to be desired than an indifferent painting.

W. I. LINCOLN ADAMS.

✦ ✦ ✦

A Landscape.

Here is the scene wherewith I fed my heart
One day in April, after the heavy rains:
From underfoot the red road led straight down
The hill into the trees all wet and bare.
A homestead, quaint and low, with wet, gray roof,
Nestled low down upon a curve of lawn.
An oak still held his last-year leaves—a patch
Of russet set against the grayish mists
That wreathed the woods. Remove beyond remove
The distances grew to a mistier blue
Until the last hill-line blent with the sky.
Midst clouds a rift of orange gleamed; a glow
Ineffable, which crowned the tender scene,
As if a gray-clad girl had turned to smile
Amidst her wind-blown locks of tawny hair.

DALLETT FUGUET.

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Notes on the Use of Magnesium Tape.

MAGNESIUM, as is well known, gives a very brilliant and strongly actinic light for photographic purposes. For flash light pictures probably the most satisfactory results are obtained by blowing powdered magnesium through an alcohol flame. This gives an exposure lasting only a fraction of a second. The same result can be obtained by burning magnesium tape, but this process is much slower. The tape, however, ought to become very popular for use with such papers as Velox and Argo. For evening work with these papers it saves a great deal of time, and requires very little of the tape. With the regular Velox and a medium negative, ¼ inch of the tape at one foot will give a correct exposure. With Argo under the same conditions ½ inch of the tape should be used.

The tape comes in one ounce coils at seventy-five cents, and can be had in most photographic stores. The drug stores keep a small glass alcohol lamp for fifteen cents which is a very convenient means of igniting the tape. A pair of pliers will also be needed for holding it. The tape should be cut at a sharp angle to its length so that the pliers grasp only a small point. Otherwise when using very little of the tape the heat from the flame runs up into the pliers so rapidly as to prevent ignition. Cutting the tape at a sharp angle it is possible to use as little as one-sixteenth of an inch.

Negatives lacking in contrast may be exposed at several feet from the burning tape to strengthen the prints and those having violent contrasts may be brought to within a few inches of the tape, to reduce the contrasts. If a note in pencil on the back of the print is made of the amount of wire used and the distance, duplicates can always be made with great certainty.

Of the two papers above mentioned, Velox and Argo, which have been used in this way, both seem equally good. The Argo requires a little more care in the handling, not only in developing and fixing, but also in the washing. It seems to have a slightly purplish tinge in the high lights which for some purposes is more satisfactory than the white of the Velox.

The Magnesium tape contains about three grains of metal to the running foot, therefore two feet of the tape burned at one time might be used as a substitute for a small flash light powder, with a fast plate and lens opening of F. 8. For a small object, where the tape is burned within a distance of two feet, two inches of tape gives a full exposure.

Within several years past, the photographic year books have contained several articles relative to copying and also to making of lantern slides by reduction in the evening at home. Several methods of making the exposures have been outlined of which the two following are considered the most effectual.

First: For copying prints. The diagram sufficiently shows the arrangement of the camera, copying board, lights and reflector. The length of the print which is being copied may be taken as the measure of the necessary distance between the lamps and also the necessary distance between each lamp and the print. The closer the light can be burned to the print without making undue differences of illumination in the different parts of it, the less tape need be used. With an opening equivalent to F. 16 and a Carbutt B plate, a print upon

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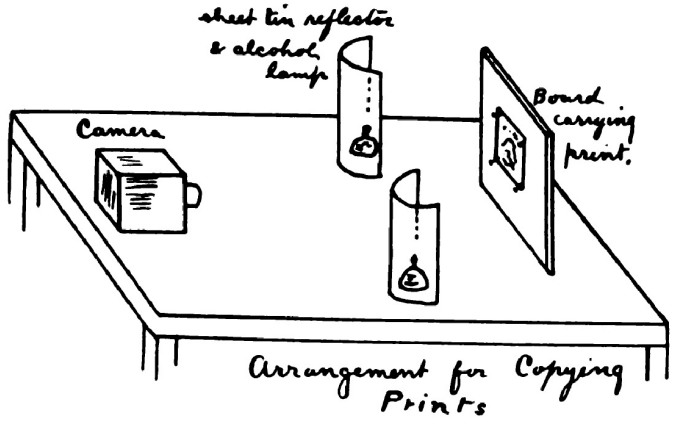

white paper ought not to require more than from one to two inches of tape burned at each lamp. If only one lamp is used, it can be burned successively at each side. It will generally be found more satisfactory to use a faster plate and a smaller diaphragm, as with F. 16 a very slight error in placing the plate destroys the definition of the negative. Seed 26 x with F. 45 and the same amount of tape is recommended. It may also be worth while to have the board supporting the print a dull black and large enough to cover the whole of the ground glass.

Second. For copying negatives for Lantern Slides, etc. The diagram shows the arrangement for this work with a single point of light. It also sufficiently shows the arrangement of the camera, the upright wooden screen with a central opening against which the negative is supported, the alcohol lamp and the white paper reflector which is placed upright and at an angle of about 45° to the line of the camera and screen. The tin screen should be so placed that no light can fall upon the surface of the negative direct. The center of the white paper reflector may be about eight inches behind the negative and the lamp about ten inches from the reflector. It will be found necessary to have the reflector much larger than the negative in order to fully illuminate the whole surface of the ground glass. For a 3¼x4¼ negative an 8x10 reflector is not too large. The arrangement shown in the first diagram can be used for copying negatives by placing the screen with the negative between the two lamps, and substituting for the print board the white paper reflector. A cheap pad of writing paper white and unruled and not glazed makes an excellent reflector.

A candle may be used for illuminating for focusing purposes. For copying prints it may be placed within two or three inches of the print and focusing will prove easy. Where a negative is being used the candle takes the place of the lamp for the time being, but the light is not sufficient for easy focusing. A piece of bolting cloth or of fine mesh lace between two pieces of clear glass in the place of the negative can be focused upon with much more certainty and ease. All of this work requires a long draw to the camera or the substituting of a short focus lens, and the first consideration should be whether the camera at hand is capable of such use.

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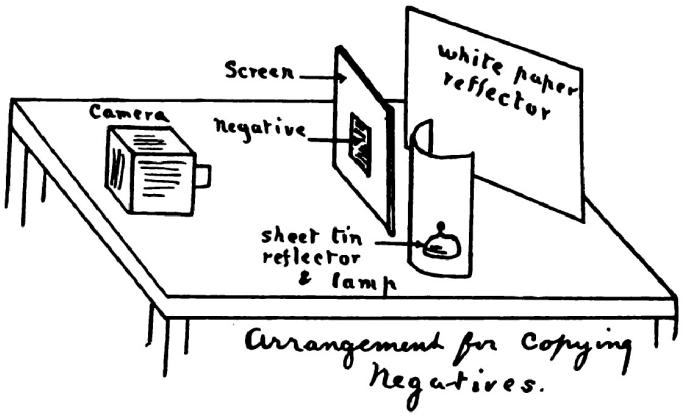

Arrangement for Copying Negatives.

There is no attempt in the diagrams to show the actual working arrangement which must differ according to the convenience of the individual. It will be obvious that the camera and the board carrying the negative or print should be firmly held in relation to each other. Tin reflectors are not necessary. Books or boxes will answer to shield the lens and the negative from the printing light. It will hardly be found convenient to use at one time more than three or four inches of the tape, and if more is needed it should be by successive burnings. With fast plates the magnesium should not be allowed to hang down so that it all flames up at once. The result will be in such case an exposure of the plate to too intense light which may be recognized in the development as different from an over-exposure by the fact that the image does not appear sooner than usual, but that the development is complete in half the usual time. (At least this is true of the Metol-Hydro- developer). It may be possible to use fast lantern slide plates with a wide open lens and much tape. One writer speaks of using the Carbutt lantern slide with F.ll and from six to thirty inches of tape. Unless the lens is unusually good this would tend to produce slides lacking in definition, but possibly sufficiently good for many purposes. It is also possible to make Bromide enlargements by the use of about the same amount of tape with the same lens opening. The Bromide paper is faster than the lantern slide emulsion but the extra draw of the camera for enlarging balances the difference in speed. Kerosene lamps with very long exposure might be substituted for the magnesium tape, but not more than two or three exposures could thus be made in one evening.

One or two thicknesses of ruby glass to protect the eyes in burning the tape is advisable except where pieces of an inch or less are being used, in which case there is no necessity of watching the light at all. Noting the faint glow which indicates the beginning of the flame will be sufficient.

CHARLES E. MANIERRE.

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A Test of Chromatic Aberration.

IT sometimes happens that after the most careful focusing the negative is not sharp, for the reason that the chemical rays and the visual rays are not focused at the same point by the lens. At page 131 of the present volume of CAMERA NOTES four tests for this error are given. There is still another which is perhaps easier than any of them to apply, if a glass prism is at hand. The prism may be set on end on the upper part of the lower sash of a window in the sunlight. A half tone print may then be fastened so that the spectrum falls upon it. If the lens is being tested for work close at hand the camera should be brought to the required distance and the print focused upon the ground glass with the aid of a microscope, of one inch focus. If the image is full size, the microscope should reveal clearly the dots and lines of which the print is composed. If chromatic aberration is present the part upon which the blue end of the spectrum falls and the part of the print upon which the red end of the spectrum falls will not be in focus at the same time, and by racking the lens in and out the distance between the two foci will be discovered. If the lens is for use on more distant objects, the camera should be placed ten feet or more from the print and the sharpness of outline examined as before with the magnifier. CHARLES E. MANIERRE.

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A Convenient Way of Keeping Hypo.

A CONVENIENT way of keeping and using Hypo is as follows: dissolve in a preserve jar a pound of the Hypo crystals in hot water to make one quart. The process of dissolving chills the water and unless hot water is used at the start the process is much retarded. A little stirring will be necessary at intervals to completely dissolve the crystals.

Then provide about a yard length of small rubber tubing such as is used with bulbs on cameras or the next larger size and on one end tie a bunch of absorbent cotton so as to cover the end and act as a filter. The tube can be kept in the bottle and the Hypo syphoned out through it by pinching the end to keep it full of the solution while it is drawn out of the jar. The satisfaction of having a clear solution will prompt one to syphon it all out into a second jar for keeping, and it will be found that the small bunch of cotton will answer for an unlimited amount of Hypo.

For fixing plates add twice as much water to the solution, so making it of 16 2/3 per cent. strength. For fixing papers add four times as much water to the solution, so making it of 10 per cent strength. The amount drawn from the jar can be noted by a rough scale gummed to its side and graduated to suit the jar.

The writer has used the acid fixing baths and has no complaint to make of them, but they are not suitable for all purposes, and as hypo is cheap it seems better to have but one solution unless Velox paper is used. In very hot weather dry hypo crystals should be put into one end of the fixing vessel with the plate and not stirred but permitted to dissolve slowly. In this way the water will be found to remain sold until the end of the fixing. C. E. M.

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Parallel Paths to the Pictorial Paradise.*

PARALLEL lines according to the definition of the mathematician are such that they will meet if produced to infinity. That location is a very long way off, or, to use an old Scotch phrase, "It is situated at the back of beyond." Paradise, as far as I can learn, is in eternity, also a gigantic distance away. How far, we have not the faintest conception. Time is a part of eternity and begins according to our ideals with the first flash of light that reached this earth and will only terminate when this world shall be no more. You at once can see the relationship between infinity and eternity, and a very little consideration will find other points in common. We have seen that parallel lines meet at infinity, and therefore we may presume that there are parallel roads to paradise which is situated in eternity. We find this to be the case. Religion is the gateway to paradise and we find at least half a dozen great religions with possibly a thousand subdivisions, each claiming to be the path to the great realm of bliss in the far beyond. Since they converge to one point we can only view them as being parallel roads no matter how divergent they may appear to our eyes with the limited length of line we are permitted to observe.

Infinity is a very vague term, very indefinite. We have not the slightest conception of the immense distance it suggests. It may mean a hundred million miles, or may be as many trillions or a million times that. At any rate, the distance is so appalling that we cannot possibly realize in the faintest degree the meaning of the term, and so with paradise, we all have pictures of it. The Indian deems it a happy hunting ground; the Buddhist, a region of pleasant dreams; the Mohammedan, a place of physical pleasures appreciated by the mental senses; the Christian, a vast city built of precious stones with streets of pure gold where he will sing the glorious praises of his Creator through all eternity.

Art has much in common with religion. Like it, it deals with the emotions; it has ideals which are just as varying, as indefinable. To different men it has a different meaning; in different ages it has a different ideal. It is always marching to a supposed end which we may call its paradise, which is seemingly situated in eternity, as it will never be attained while time prevails. The religious paradise has never been described in definite terms on which all human beings are agreed and the same is true of the definition of what constitutes a picture, which may be considered as the pictorial paradise. Religion is very largely a series of "don'ts," that is to say, every man's conduct is regulated by "don't do this" and "don't do that," to which is added a set of beliefs. So in art. It is not so much what one must do, but it is what one must not do, that constitutes success. Realizing then the similarity between religion and art, we must naturally expect that if there be parallel roads in the one there shall be parallel roads in the other.

Where so much is a matter of faith and there is so little that is capable of proof, there must necessarily be continual differences and disputations. When so little can be proved there necessarily follows bigotry and intolerance. When argument fails to convince, there will be persecution and compulsion, and so we find the pages of history stained with the records of man's inhumanity to his fellow men on account of a difference of opinion, and defence of the faith upheld as the very grandest ideal that could be set before the human race. Men fighting, not that they understood, but on the fact that they believed what was beyond all demonstration and that they compelled others to accept what to them was incomprehensible, nay, more, that while they were marching along a certain road to their paradise they interrupted their forward progress to turn aside and endeavor to annihilate all others who were advancing along another road which led to exactly the same destination.

I have often wondered why this should be so, and in my cynical moments I have been apt to consider that it was the result of deficit. When there is plenty we are all very generous to each other, but the moment there is deficit we fight for what remains and ruthlessly destroy our fellow men. I could give you a thousand startling illustrations of this

*Lecture delivered at the Camera Club, N. Y., December 6th, 1901.

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spirit, but you might say they were characteristic of barbarous times, and I will simply illustrate my point by an instance that occurs every moment of the day in your highly civilized city. When street cars are plentiful each individual makes way willingly for his neighbor. The strong man will stand aside to permit the ladies to first enter the car and take a seat, but when there is a shortage of cars and a large crowd is gathered at the street corners, then humanity and consideration for others at once vanish. We all rush for the step, shove each other aside, ruthlessly dig our elbows into the ribs of our fellow beings and scramble in as best we may, caring little for the others. Therefore, this struggling, this fighting, this endeavor to annihilate our fellow religionist who travels on a different road to paradise, must surely indicate that we human beings believe that the accommodation at the end of the road is very limited and that in order to secure it for ourselves we must kill off all competitors excepting those whose opinions agree with ours and whose companionship would be very pleasing because it would be agreeable, that is to say, they would agree with us, not contradict us.

You will now begin to realize something of the agreement between religion and art. The pictorial paradise, if I may dare term it so, is just as indefinable, as is the theological one, and so the ideal in art is just as indefinable as is the ideal in religion. The result necessarily is that in art every age has its own conception of what is meant by the term, and we are influenced more or less by our times and environments. In any community, at any time, there is always what I may call a deadness of uniformity. The vast majority of people are not thinkers, and without question or doubt accept conditions as they find them, and at least nine-tenths of them are wonderfully equal in their intellectual abilities, in their moral conduct, in their pictorial ideals, while a few, a very few are aggressive, reaching forward to the logical conclusion of the premises presented to them, while another few are laggards in the race. The progress or retrogression depends practically on whether the aggressors or the laggards possess the most energy. As a whole, the thinking members of the community attain the mastery because their ideas gradually permeate through the bulk of the mass, but it is on record again and again that the inert portion have dragged down the whole community with them. This has been especially true when the idealists have based their reasoning upon premises that were false, when they set up a conception that was not advantageous to the best interests of the race.

Sooner or later, truth is bound to prevail. The only difficulty is to secure an absolute definition of what truth is. In past ages truth was deemed to be whatever was believed, but the scientist now insists that truth is whatever has been proved, and this is the touch stone that separates the gold from the dross. Whenever, therefore, the thinking members of a community set up before the others an ideal which they claim to be the truth, the world demands from them proof that their conception of truth is right.

I am a great admirer of the theorist. To him the world is indebted for far more than ever can be realized. He is the great exponent of doubt; he is the one who questions the rightness of things as they now are and concentrates our attention at least for a time, upon some phase of human interest and causes us to consider whether or not things are just as they ought to be for the best interests both of the community and the individual members thereof. He is the great worker for progress, but, like all other human beings, he has his limitations. Not infrequently he reasons from false premises, and so his conclusions are faulty. Sometimes he becomes so absorbed in the beauty of a conception that he considers it as an abstract proposition without realizing that after all he must base all his thoughts on material prosperity if they are to be considered by his fellowmen.

We find this especially exemplified in religion and in art Religion viewed from a purely materialistic standpoint, that is to say without reference to man's conception of a future state, viewed thus I say, religion is simply the conservator of such principles and rules of conduct, as the human race have found by experience to be advantageous to them both as individuals and as a society. But from the very dawn of history until the present moment there have been millions who have evolved a conception of religion that was purely abstract in its nature, and while this may be the very best conception of religion, its tendency has been to eliminate from the individual the strength of the animal propensities, to subdue in them to the point of absolute extinction, such distinctly animal attributes as

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A NEW ENGLAND LANDSCAPE

From a Platinotype

By Robert S. Redfield

(Philadelphia)

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combatativeness, rage and the sexual desire; in a word they have become so refined as to lose their virility. Imbued with this ideal they have withdrawn themselves from society, have retreated into caves, monasteries, abbeys and nunneries, and instead of working for the physical welfare of the human race they have not infrequently tended to materially reduce their numbers. The hermit is too often so absorbed in taking care of his spiritual interests that he utterly neglects his physical welfare, nay, not infrequently deems that his soul's best interests can be advanced by permitting dirt and vermin to torture his body. He thus becomes a center for the spread of infectious diseases and a contaminating example for the rest of the community. In the civilized world we have got over this ideal of piety and so the man or woman who, for the benefit of his or her soul, withdraws from active participation in the affairs of the world no longer retires to a cave on a hill-side or by the seashore, but instead, they seek the crowded city and devote the best part of their life in an effort to ameliorate the physical and moral conditions of the more unfortunate members of the race.

On account of the great similarity between art and religion we would also expect to find this question of the abstract and the concrete here, and this is so. Summed up in a sentence, the great art fight in the photographic world to-day resolves itself to my mind into the very simple proposition as to whether or not photographers are to consider the purely abstract ideals in art or if they are to insist upon the application of the principles in the concrete.

This is no new fight. It is the same war that was waged very hotly not very many years ago between the impressionists and realists in the painters world and I suspect it was not unknown in the time of the early Israelites. Just before the decay of every great nation we find that its art has attained its climax of sensuousness. It is simply an effort to please the human intellect by manipulation of abstract principles without reference to his material welfare. I am convinced that even the Semitic races realized the results that followed from this artistic ideal and tried to avoid its occurrences by absolutely forbidding by religious ordinance any interest in art among the people. I think this accounts for the very decisive command given to the children of Israel, "Thou shalt not make unto thee any graven image or any likeness of anything that is in the heavens above, in the earth beneath or in the waters under the earth." The Jew of to-day does not pretend to adhere to this principle, but the allied races located in the birth-place of his race, follow the law implicitly, to-day the Mohammedan refuses to exercise his artistic faculty excepting in the elementary principles of designing; that is to say, his artistic feelings demand an outlet and he has actually reached the point his ancestors tried to prevent him attaining. To him art is an abstract conception not applied in the concrete as it is among western nations, hence he is at an absolute standstill.

I have tried to show the materialistic mission of religion, and there naturally follows the very pertinent question, what is the mission of art. The old conception of it was that its only purpose was to give pleasure, but this is really no answer at all. It is simply a method of concealing ignorance in a cloud of words equalled by the theologians' phrase, "It is God's way of doing things." The mere fact that the primitive savage strove to portray on a piece of bone the natural objects that surrounded him, and that among every people and in every age man has attempted to express the forms of natural objects around him indicate to me very decidedly that art has a very materialistic mission to play in the present welfare of the human race and to aid in its further physical and mental development, and it is incumbent upon us to try if we cannot resolve this proposition into very definite terms so that we may practice with intelligence what, for many ages, human beings have done blunderingly. Let us endeavor to brush aside all preconceived ideas about our mission on this earth. Let us realize that we are a fact in nature and let us suppose for a moment that we are that and nothing else. It is very difficult for us to form such a picture of ourselves, but I think it is possible, and if we can conceive ourselves to be very much of the nature of animals acted upon by certain of nature's facts and laws and in our little way reacting upon them, we can then begin to perceive dimly that it is essential for our material comfort and wellbeing that we understand the power of the great physical laws to which we are subordinate, that it is the height of folly for us to attempt

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to interfere with their working and that it is indeed wisdom to adapt ourselves to them instead of trying to adapt them to our needs. It is but vaguely dawning upon us that we cannot subdue natural forces but that they will invariably conquer us. Therefore, the sooner the individual or the race learns to understand the environment the better off will be the individual. Whatever tends to interest us in our surroundings, whatever will tempt us to become familiar with nature's facts and with the great laws that these facts manifest, is of undoubted advantage. The essential for us is knowledge, and any faculty that will lead us to its acquisition is so much to our advantage and will be developed to a higher pitch in all coming generations. Knowledge begins in wonder, but whence comes this? As far as I can judge, it is evolved from the sense of beauty, a quality of our faculties that so far has baffled definition. It is that something in the outward appearance of things that attracts us to them and is inherent in every individual to a greater or less degree. Every child exhibits this sense. The moment he is able to notice surrounding objects he finds many of them attractive. He displays a fondness for flowers. The humble daisy, the household pet, the faithful dog, the screaming bluejay are all attractive to him on account of some outward quality that neither he nor we can explain. In our children we see portrayed the infancy of the human race, the beginning of mental development, and so by evolutionary theory we must believe that at some very remote period some one of our primitive ancestors found objects so attractive in themselves that he was led to examine them more closely that such inspection led to his noticing certain facts he could not understand. Wonder succeeded and ultimately developed into knowledge. The knowledge of the facts enabled him to adapt himself to the laws that produced these facts, and thus he possessed a weapon denied his fellows, found it easier to provide sustenance for himself and his descendants. They inherited his faculty and in the struggle for existence had a handicap in their favor which enabled them to survive where others succumbed.

Art ministers to this sense of beauty but is derived from it. We have all noticed how soon this natural born instinct is lost in the average child. In a few short years he forgets to adore the flowers, to love the animals, to chase the birds, nay, he evolves an intense passion for destruction which is apt to persist within him to the end of his natural life. This is also the product of struggle, because in the infancy of the race men had as now to struggle with other animals, not only for his food supply, but for his very existence. On every hand he was surrounded by beasts, some of whom were to him harmless, others destructive. He had to be on the eternal rack watching for an enemy. Like David Harum, he had to "do the other fellow as the other fellow would do him and do it first," so he was always on the alert, and the instant he saw something move he darted at it to kill it lest it might be some animal that would kill him. Though we now live in a wilderness of stone and lime, this tendency to kill anything that moves is still persistent. It is no longer necessary, but has not yet been eliminated from the race. Part of the work of the present and of future generations will be to extinguish within the human breast this natural passion to kill.

But it is still essential for us to understand our environment, nay, as the years roll on, it becomes more and more incumbent upon us to study the objects with which we are surrounded and the laws that control them. And so there has gradually evolved in the human mind an intellectual conception of beauty that will attract us to our environment. This to me is art. It is not simply nature viewed through a temperament as defined by Zola, but that which induces our temperament to be in unison with nature.

This materialistic conception of art is unfortunately lost sight of by too many workers in the art world. The tendency is to neglect the real in the enthusiasm for the creature of the imagination, to lose sight of the concrete in aiming for the abstract. We take pictures primarily because the subjects are humanly interesting. In a few short years, possibly months, we became satiated as we will with everything that possesses the feeling of finality. It is the old story, the pursuit of an object always affords more pleasure than does the attainment, and the moment we feel we have attained the limit of the possibilities our interest begins to wane, thus we learn that human interest alone will not make a picture. A new idea appears upon our horizon. It dawns upon us that the arrangement of these objects on paper is essential to pleasing results and thus we are lead to the study

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of composition. We now enter into the domain of the abstract in art, and, very naturally, begin to lose interest in the concrete facts that at one time formed the sole attraction, but composition in its turn loses interest and is soon supplanted by the higher problem of light and shade. This again gives place to the conception of tone values, every stage carrying us more and more into the domain of the abstract and further and further from the material. The highest pinnacle of all is when we attain the dignity of endeavoring to express a thought.

Photography as a means of picture making is young yet and is therefore liable to commit many indiscretions. The enthusiasts in this pictorial field are not yet past the middle age of life when they can look back on the road they have traveled and attain the proper perspective of the photographic mile stones they have passed on their journey. The result is that we are all more less one sided. We are possessed by the great idea that predominates in our latest development and think that is the only point to be considered. We each have all the enthusiasm of the young novitiate and lack the governing influence of some old experienced hands, and so it can only be expected that at the present moment the tendency of the leaders in the photographic art world shall be purely in the direction of gradation. To them a blank piece of photographic paper is an area of pictorial possibilities and which is to be broken up into a number of minor spaces, each of which shall be pleasing in outline, and all of which shall form a harmonious whole. To this they add the additional feature of tone values, which consists of a pleasing blending of these masses into each other by subtle play of light and shade.

We are all largely creatures of our past and every time I am reminded of this conception of art it carries me back over twenty years to a manse in the borderland of Scotland, where one beautiful summer's day old David Broomfield, the local auctioneer, was disposing, at public sale, the household goods and chattels of the deceased minister. David was the fortunate possessor of a great fund of humor, and whenever he conducted a sale every individual who could spare the time took care to be in attendance. Very naturally, I formed one of the crowd, and in that picture of long ago there stands out before me a scene in a corner of the manse garden where David was endeavoring to dispose of a piece of rudely sculptured sandstone, on which was carved the figure of some animal unknown to natural science. I need not enter into the details of David's efforts, how he praised this as a piece of beautiful statuary, how he skilfully manœuvered his talk until he got the rival butchers of the town bidding against each other through sheer jealousy, and how at last it was knocked down to one of them at a ridiculously high price, but I can never forget the beaming look on the old man's face as he flung back his head with a hearty ha, ha, and then coolly remarked that the man who had bought that might fall down and worship it without breaking the second commandment for it was like nothing in the heavens above, in the earth beneath or in the waters under the earth. I am afraid David, great as was his success as an auctioneer of household furniture, would have made a flat failure of disposing of the ambitious efforts in many photographic salons, as he simply would have been unable to restrain his keen sense of the ridiculous and after each sale would have expressed his opinion very plainly as to the sanity of the purchaser of some mysterious piece of decoration.

I have frequently thought that much of the acrimony developed between the two schools of pictorial photography now struggling for supremacy at the present moment centers very largely around the rendition of tone values. The advanced school, as they dignify themselves, appear to concentrate all their efforts to the rendition of three tones in their prints. I have tried to analyze the fact and discover, if possible, the reason, and my conclusion has been reached by comparing art with music. The latter, as you know, is based upon sounds. I do not pretend to be a musician in the slightest degree, but in pursuing my investigations I have again and again sat myself down to the piano and made many experiments. So far, I have concluded that one note is a mere sound that suggests nothing to the mind and calls up no sense of pleasure. Even the addition of another produces no improvement in suggesting music, but I find that three notes convey a definite musical idea, the one giving value to the other. You can see the similarity at once. A piece of paper of one color suggests nothing. For instance, a drawing in white chalk

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on pure white paper is valueless, nor is there much advance with, say dark brown on light brown, but if we can secure three tone values we have pictorial possibilities.

Three tones then are essential to the business of picture making, being the least possible number, and so the worker who confines himself to that range is open to the imputation that he has mastered only the most elementary rudiments of his art and limits himself to this short scale simply because he is unable to manipulate more. He is in exactly the same position as the man who attempts to play a tune on the bugle, which is an instrument of four notes, and I have never yet known of any one advocate this ordinary instrument as being the very best for musical performance because of its limitations. In fact, it is ruled out for that very reason.

It is now possible I think to arrive at a clear definition of the points of difference between the so-called advance school of photographic pictorial workers and the others. The former are so thoroughly imbued with the abstract principles of composition, light and shade, tone values and expression in a picture that they would define a picture as being the decorative arrangement in a given area of objects whether or not the latter are attractive in themselves, while the others would agree to the first part of the definition, but would insist that the objects possess such attractiveness that they would arouse the pictorial interest of even a child in whom is more pronounced this innate sense of beauty than it is in those older grown.

I hope I have made it clear to every one of you my contention that a picture does not fulfill its mission unless it suggests to the mind of the observer that nature is very beautiful; that while its representation is charming, she herself is a thousand times more so; that the real is infinitely superior to the counterfeit. I have never yet seen a picture that came within measurable distance of being as interesting as the real thing. Frequently, in strolling through a gallery of paintings by modern artists, I ask myself how many of the subjects on the walls would I care to have hanging in front of me where I could see them every day in the year for a part of my life time, and I frankly confess there are very, very few. I admire in many of them the technical skill, the composition, light and shade, but they want the evidence that I would derive a world of pleasure by getting out where flowers grow and birds sing and water runs. To me it is unspeakable joy to get to the corner of the golfing links where the bobolinks make their home, and to throw down my clubs and get into a quiet corner and watch the birds at play. Here is a world in itself. My eye feasts on the beautiful play of color, on the long grass, on the hedge of the marsh, the dark earth, the silent pool reflecting the clouds above, the vast variety of flowers, the quick turn of the dragon fly, the chirrup of the grasshopper, the song of the oriole, the gaudy dress of the bobolink all make me feel that it's a beautiful world to live in, and they tempt me to pull the flowers that grow at my feet, get out my pocket-knife and magnifying lens and examine their structure and try to learn their anatomy and physiology. I begin to realize that while facts are in themselves exceedingly interesting they are much less so than the great laws they manifest. A fact is no accident, but is the product of a hundred laws acting upon a wealth of material for untold ages, and my mind is led to linger over these laws and try to understand their working and how they can influence me. I realize their power, the absolute inability on my part to withstand their operations and that it is the greatest wisdom on my part to so comport myself that I will be in harmony with them. Any representation of nature that will tempt me or any other human being to become interested in our environment is of manifest advantage to humanity. Any one that fails in this respect is to my mind worthless.

Our opinions are the product of our past. The point of view is determined by the facts that we have learned and the theories we have inherited or developed. We are all, more or less, a basket in which is carried the burdens of our ancestors. Although we know it not, we are in the grip of the dead hand. While arrogating to ourselves the claim of free will, we are practically the creatures of circumstances.

Our deeds are but the manifestation of what we know; our pictures represent our intellectual acquirements. The son of toil contending with or accommodating himself to nature in his struggles to earn his daily bread can be nothing but a realist, for nature's facts are the web and woof of his very existence. The man of leisure is apt to be out of touch

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with nature. It is to him but a dream. In place of knowledge he has notions and so his pictures are nebulæ—indefinite things. Ignorant of laws to account for facts, he looks beyond the material world and develops mysticism. He does not know, so conceals his ignorance in a cloud of words. He cannot appreciate facts, so he pictures notions. He knows not the holy joy found in work, which is applied knowledge of nature's laws, so he lives in dreams and creates a world as vaguely beautiful as that of the opium smoker.

The man of action has one ideal, the dreamer another, each claiming his to be the right. The one pictures a world as it is, the other as it would have been had he been consulted at its creation. Both are right and both are wrong, the one cannot afford to be without the other. It is utterly impossible on paper to render nature exactly as she is, and so we must compromise. The realist must perforce borrow from the dreamer his decorative principles. The latter must learn from the former to represent facts with all the charm of his pictorial powers.

Since art has been the exponent of ourselves the standard must vary with the times. The ideals of one generation are thrust out and hurled to the ground by the one succeeding. The highest conceptions of one age are the laughing stock and jest of the next. Realizing that, it is foolish of us to take ourselves too seriously. Since our ideals are bound to meet a like fate at the hands of our posterity at no very distant day, let us fight over our notions for the pleasure in the struggle, but whether we win or lose, let us shake hands when the combat is ended and treat it much as a joke. It is little more than a guessing contest at best and none of us will ever know on this side of the grave whether we have guessed correctly or not. The youth can never be within arm's length of a fellow without evincing a strong desire to seize hold of him and lay him on the ground. He has his greatest joy in physical struggle. We are beyond this stage. Mere animal exertion does not bring satisfaction to any one of us, but we still like the game and now fight with our brains. It is pleasant to contend, it is joy to vanquish, but there is pleasure in defeat. The pleasure of fighting is the reward of the vanquished, the winner of the prize gets little more and not infrequently the laurel wreath is awarded according to the judgment of future generations to one who after all was a laggard in the race.

F. DUNDAS TODD.
(Editor *Photo-Beacon.*)

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Concerning "Plate Marking."

In making plate marks with cardboard forms, it is difficult to place the opaque form on the print in just the right position to make an even margin of "mark," and a separate card form is required for each size of mark.

These troubles can be avoided by using a thin sheet of glass, having two smooth edges and a good corner, or a sheet of thick transparent celluloid is better still. Place it on the glass of a retouching frame, put the print face down upon it. Adjust one side and an end (you can see through the print to do this), so that an even margin is made, and press in the plate mark with any convenient tool. Now turn the print so that the diagonal corner of the required mark rests on the same corner of the glass, in the required place, and complete the impression. If the "mark" on examination is not perfect, or if the corners need a little trimming, it is easy to replace the print and remedy the defect, for you can see what you are doing. Ovals and circles can be made by cutting out the required form as for a mat from cardboard. Place the mat on the retouching frame, adjust the print *face up*, and press the required line into the form.

L. M. MCCORMICK.

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Mr. Osborne I. Yellott on "The Issue."

[At the invitation of our Editor, who is Chairman of the Committee on Meetings, Lectures, ect., of the Camera Club, Mr. Osborne I. Yellott (A. Smiler), the author of *"The Keely Cure,* or *How It Came to Be Written;" "The Transcendentalists; a Comedy;"* and *"The Rule or Ruin School of Photography,"* addressed the club on "The Issue." Mr. Yellott's frank admission of some mistaken premises upon which his argument was based, naturally invalidates the conclusions he arrived at. We feel convinced that Mr. Yellott would, upon fuller knowledge of *all* the facts involved, be in hearty sympathy with the position taken by the "leaders" of the "New School."—EDITOR.]

HAVING been informed by the Editor of CAMERA NOTES that he was in somewhat of a quandry as to how to handle my two hours' address delivered at the Camera Club on January the 28th, it has seemed to me that I might relieve his embarrassment to some extent by stating in a few hundred words the general character of the same, thus obviating any necessity of quoting segregated portions thereof at length.

Having followed the controversy between the "New School," represented by Mr. Stieglitz, Mr. Keiley, and others, and their opponents, represented by the Photo Era, the Photo-American, the Photo-Beacon and others, including myself, it seemed to me that the controversy had drifted largely into a question of our motives in beginning or keeping it up. Quite a number of writers on the side of the "New School" had charged that we were opposing that element through motives of selfishness, ill will, spite and vindictiveness.

Knowing that if these were believed to be our motives, nothing that we had said or might hereafter say would be regarded as worthy of consideration, it seemed to me that my first duty was to show that these were not in fact our motives; but that we had on the contrary been justified in entering into the controversy and justified in continuing it.

I therefore proceeded to show that up until December, 1899, which was after the first and second Philadelphia Salons, the editors of the magazines mentioned had not opposed the "New School" in anything regarding the Salon movement. On the contrary, I showed, they had all published a large number of articles helpful to the common cause of the advancement of artistic photography.

I then showed that in *Photograms* of 1899 Mr. Keiley as spokesman of the "New School," had claimed that CAMERA NOTES and the small band referred to as the "New School," had alone and unaided accomplished the advancement of artistic photography in America, Mr. Keiley not only ignoring the good work which these editors had at least been trying to do, but in a sense sneering at those efforts. I showed that this action on the part of Mr. Keiley was absolutely without provocation and that the editors to whom I referred promptly resented this, thus opening the controversy.

But even after this, nothing was said about the policy of the members of the "New School" in reference to their conduct of the Salons, and it was not until after the first Chicago Salon in April, 1900, that objection to this was made. As justification for this objection I took the three Salons held up to that time, the first Philadelphia Salon in 1898, the second in 1899 and the First Chicago Salon in 1900, and showed from the catalogues that the number of exhibitors whose work had been passed by the judges decreased year by year from one hundred in the first, to eighty-eight in the second, to forty in the third, and that the proportion of the work exhibited by the judges increased regularly and steadily from one-thirteenth of the pictures exhibited in the first, to one-eighth in the second, to one-fourth in the third. I stated that I had learned since reaching New York that evening, that the judges had been the victims of circumstances in this gradual increase in the proportion of their work, and that I had become fully convinced that they were justified therein under the circumstances as they existed at the time, but that these justifying facts were not known to us at the time, and on the facts as shown by the catalogues themselves, we were justified in raising objection to what we deemed this arbitrary action of the judges. As further justification, I quoted from Mr. Hinton, Mr. Hartmann, Mr. Moore,

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and Mr. Keiley to show that such a policy was conducive to imitation and destructive of true individuality and originality.

The great point in the controversy having been our objections to the jury system as exemplified in the later exhibitions, including the third Philadelphia Salon in 1900, when the jury again exhibited one-fourth of all the pictures hung, I rested with this history of the facts as shown by the records, to justify our going into the controversy in the first place, and keeping it up, in the second.

I then took up the charges that our actions had proceeded from envy, spite, etc. In these matters I was obliged to speak largely for myself, except as I had already spoken for others.

On the charge of inability to understand the motives and aims of the "New School," I endeavored to explain that our effort was the advancement of artistic photography along all possible lines of improvement instead of a few well defined lines laid out by the "New School." I attempted to distinguish these aims from the "popularization of the standards" for which we were charged to stand, and to explain that we felt that artistic photography was still too much bound down by the fetters and limitations of the science. I stated that we felt that we could yet break away from some of these fetters and limitations, but could only do so by encouraging those who were working along independent lines different from the lines so far followed by the "New School." I urged the latter to come back and work with us in trying to do this rather than stand off on the ground of their past achievements.

I stated that the issue as proclaimed by the writers of the "New School" and as shown by their attitude in reference to the Chicago and Philadelphia Salons, was that they claimed that they and they alone were entitled to be the judges at photographic exhibitions in America, and that their work was beyond the judgment of others.

My suggestion of a remedy was, that, photography having come to be seriously regarded by painters, and they being capable of judging the merits of a photograph as a work of art, we unite in obtaining juries of painters at future exhibitions and join in trying to make such exhibitions a success by submitting our work to the impartial judgment of such juries of selection, regardless of possible personal disappointments.

Since delivering this address I have been informed of many facts before unknown to me, the same having been urged as arguments against the statements made by me as above.

In view of the conclusions which I shall presently reach, I deem it well to state these briefly.

I am informed that many years prior to the date with which I began my history of the controversy there had been a formidable and insidious opposition to the "New School" not represented by the editors of the magazines referred to by me, and not always expressing itself publicly in print, and that this opposition still continues.

It is moreover charged that while I myself may have been sincere in my own personal motives in this matter, there were others for whom I attempted to speak who were not so sincere, but who in point of fact availed themselves of the conditions as set forth by me to oppose CAMERA NOTES and the "New School" from unworthy motives.

I am also informed that the circumstances justifying the judges in hanging large numbers of their pictures at the several exhibitions referred to were of such a nature as to preclude their being published either heretofore.

I gather, moreover, that from a complex variety of circumstances which it would be idle to follow out, the members of the "New School" sincerely and honestly felt that they could not support the recent exhibitions at Philadelphia and Chicago, and at the same time maintain their self-respect.

I am also informed that it would be very difficult to carry out my suggestion of a jury of painters for the reason that those who are most competent are very loath to serve in that capacity and it is not likely that they could be induced to do so.

In view of all these circumstances I have concluded that further talk of an immediate reconciliation between the two contending parties would be futile. I therefore see no use in continuing to talk along that line.

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Moreover, the present controversy having taken the form of a mutual effort on the part of each side to convince the other that it is in the wrong, and it being very evident that neither side can be so convinced, since both are apparently to a certain extent right, I regard further controversy equally futile.

My own idea in view of this condition of affairs is that we on our side who think we are right go ahead and do what we think is right, and that those of our opponents who think *they* are right should go ahead and do what *they* think it right. If we all do what we honestly think is right and do not stop to talk and argue with each other about what is right, I think the hope that we will sometime in the future find ourselves working together in the cause of artistic photography will ultimately be realized.

For myself I would say that if I ever had any idea that I was designed by nature to become a missionary, that idea has vanished as a result of my visit to the Camera Club. On the other hand, feeling as I do that further controversy along these lines is useless, I shall in the future refrain therefrom. If others who do not feel inclined to follow my suggestions in other things, will follow them in this, I have little reason to believe that the controversy will be of much longer duration.

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Notes.

Kodak Progress Competition. The Eastman Kodak Company never does things by halves. It is now offering the sum of $4,000 in prizes for a photographic competition. This contest is to demonstrate the progress made in artistic photography since their last print competition, which created such a furore but a few years ago in London and New York. Full particulars may be had from all dealers in kodak supplies, or from the Eastman Kodak Co. direct.

The Folmer & Schwing Manufacturing Co. have just completed a mammoth sky-scraper camera, taking a plate 24x36, with 60 in. focal capacity, being fitted with light-weight curtain slide holders, double swing, reversible back, rising and falling front, and back focus. Every adjustment of the camera is operated by a fine rack and pinion, or worm screw. The entire woodwork is ebonized, and all metal parts oxidized. The camera is so arranged that an extra wide angle of 6 in. equivalent focus or any lens up to 60 may be used.

A New Photographic Corporation. The Anthony-Scovill Company, with a capital of $2,500,000, was incorporated on December 23rd, 1901. It includes the firms heretofore known as E. & H. T. Anthony & Co., the Scovill & Adams Co., and other smaller ones.

John Carbutt has introduced a new orthochromatic plate into the market which promises great things. It is especially red-sensitive. A thorough test of the plate will be made by us and reported upon.

✦ ✦ ✦

A Useful Attachment.

Moses Joy, one of the most ingenious members of the Camera Club, has recently devised a plate attachment for the folding pocket kodak which fills a long felt want. It is manufactured by Goerz, and full particulars may be had by addressing that firm.

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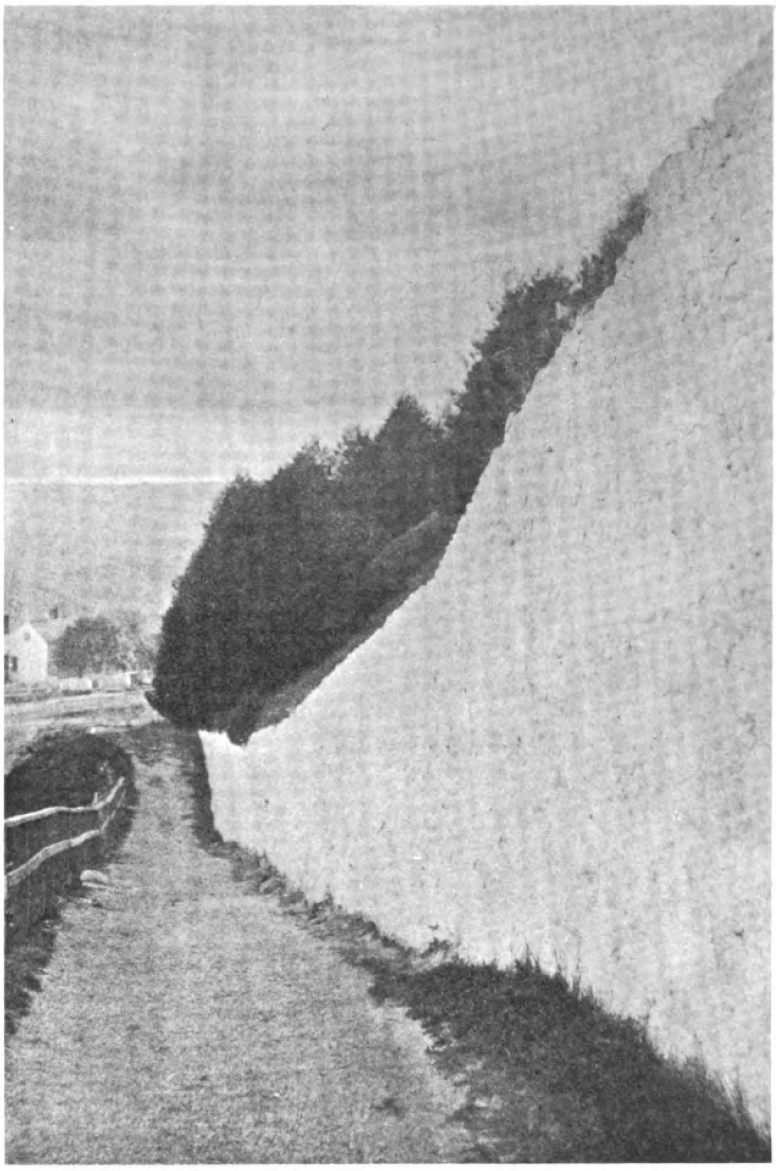

THE WHITE WALL

From a "Glycerine" Print

By John G. Bullock

(Philadelphia)

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An Exhibition at the National Arts Club, New York.

As we go to press an exhibition of American Pictorial Photography opens at the National Arts Club, New York. Our editor having been upon various occasions invited to initiate this recognition by the National Arts Club of pictorial photography, has deemed it for the better interests of our art to make this introduction an occasion for gathering together a choice collection of the best in American photography, rather than to exhibit only his own work, as he had been originally requested to do. The National Arts Club having acceded to this modification of the original programme, gave Mr. Stieglitz full power to follow his own inclinations. Acting upon this authority he has gathered together a collection of about one hundred and fifty pictures well representing what he considers the work of some of the best American pictorialists.

The nucleus of this collection was formed from some of the pictures which had been hung in Glasgow, supplemented by many of the best which had been accepted in various Salons at home and abroad, together with much new work never previously exhibited. In the preparation of this exhibit great care has been exercised to accept only the best prints extant of the subjects represented, thus at once doing justice to the photographers as well as to the cause. Those following are represented by one or more pictures: Prescott Adamson, C. Yarnall Abbott, Charles I. Berg, John G. Bullock, Arthur E. Becher, Alice M. Boughton, F. Colburn Clarke, Rose Clark, F. Holland Day, Wm. B. Dyer, Mary M. Devens, Frank Eugene, Thos. M. Edmiston, Dallett Fuguet, Tom Harris, Gertrude Käsebier, Joseph T. Keiley, Mary M. Keipp, Wm. B. Post, Robert S. Redfield, W. W. Renwick, Ema Spencer, Eduard J. Steichen, Edmund Stirling, Alfred Stieglitz, T. O'Conor Sloane, Eva Watson-Schütze, Henry Troth, Mathilde Weil, Clarence H. White, Elizabeth Flint Wade, and Oscar Maurer.

In our next issue a more extended notice will be given this event, which is of an unusual importance to pictorial photography in that the unsolicited request of the National Arts Club betokens a beginning of that broader recognition for which CAMERA NOTES has been striving so long.

The exhibition will be opened on March 5th with an informal address to the members of the National Arts Club by Mr. Alfred Stieglitz upon the subject of "Pictorial Photography and What It Means."

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Turin International Fine Arts Exhibition.

During the past month, our Editor has been busily engaged in preparing for shipment the American Section (by invitation only) of pictorial photography to be exhibited at the Turin (Italy) International Exhibition of Decorative and Fine Art.

This task was undertaken at the solicitation of General di Cesnola, the director of the New York Metropolitan Museum of Fine Art, who represents in this country the management of that exhibition. Lack of time makes in this number a more detailed account impossible.

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The History of Philadelphia.

"Truth, crushed to earth will rise again:
The immortal years of God are hers;
But error, wounded, writhes in pain
And dies amid her worshippers."
—WILLIAM CULLEN BRYANT.

THE history of the Philadelphia Salon has proven of such general interest to the photographic world, and the discussion anent the last exhibition has waxed so hot, that CAMERA NOTES, which has been so closely identified with the modern movement in American Pictorial Photography, now publishes a full statement of the facts which have never before been made public.

As much that has been previously written was evidently based upon assumptions diametrically opposed to facts, we hope that such of our opponents who are desirous of arriving at valid conclusions rather than prejudiced inferences, will now revise their premises even though their former conclusions suffer in the process.

With this number, CAMERA NOTES closes its pages to this interminable discussion of ancient history, believing that by no human effort can irreconcilable standpoints be harmonized.

EDITOR.

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The Decline and Fall of the Philadelphia Salon.

"In life, as we actually experience it, motives slide one into the other; and the most careful analysis will fail adequately to sift them.

"In history, from the effort to make our conceptions distinct, we pronounce upon these intricate matters with unhesitating certainty, and we lose sight of truth in the desire to make it truer than truth itself."—*James Anthony Froude.*

So much has been said and written of the Philadelphia Salon; and so large a proportion of that has had to do with the intricate matter of motives, their discovery and partisan analysis to the disregard of recorded facts, that the plain truth of the salon situation, the actual principle at issue, seems by many to have been completely lost sight of in the sophisticating editorial and journalistic dust of the eccentric tornado that has made pictorial photography as represented by the salon movement its storm centre.

As Mr. Froude very truly writes, "In life as we actually experience it, motives slide one into the other; and in pronouncing upon such intricate matters with unhesitating certainty we lose sight of truth."

In the ardor of their pursuit of the *ignis fatuus* of remote, impossible or unworthy motives that might have influenced those whom they attacked, the leaders of the anti-salon party have turned their backs upon the light of the real facts and diverted attention, inadvertently or purposely, from the realms of history to those of fiction and psychic research. Indeed most of these anti-salonists have been so busily occupied in protesting their artistic citizenship and swearing their sincerity and patriotism and in grandiloquently invoking the "Constitution"—the "Department of State," and the "American people" and the "federal statutes," that they have had neither time nor desire to examine into the less important matter of the real facts. And, but for the unintentional mischief they have innocently made by the prominent part they have played in the downfall of the salon, in the course of their efforts to establish a department of photographic caricaturists, we would have no reason whatever to revert to them nor to take them seriously; nor to mention them in any way whatever in the pages of the NOTES, which has to do with the serious and constructive side of photography.

In order to arrive at a just and exact appreciation of the present salon situation in Philadelphia and the attitude of the American pictorial workers towards the so-called Salon of 1901, it will be essential to secure a clear conception of:

First, the precise aims and purposes of the pictorial movement in photography.

Second, the relation that the Philadelphia Salon as originally conceived bore to that movement—*i. e.,* the exact purposes for which that exhibition was organized; and

Third, what the Philadelphia Society (under whose management the Salons of 1898, 1899, and 1900) actually stood for in pictorial photographic matters by the election in 1901 of Dr. Mitchell's candidate, Mr. S. Hudson Chapman, and the sort of exhibition it was by this official action actually pledged to support, and wherein that exhibition differed from those previously held.

Once these matters are clearly understood it readily will be seen that none of those really *honestly* interested in the welfare of the photographic Salon, properly so-called, could afford either to support to even to recognise the Philadelphia exhibition of 1901—no matter what blandishments were held out to them, without betraying the cause of the real salon by confusing its aims with those of the sort of exhibition to which the Photographic Society was then pledged—calling in question the honesty and sincerity of their own motives and bring public contempt on the whole pictorial movement.

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First—as to the aims and purposes of the pictorial movement.

The pictorial movement concerns itself solely with that branch of photography that has to do with the production of such pictorial compositions as may properly be considered original artistic productions capable of imparting æsthetic pleasure. It seeks to encourage all phases and styles of photo-pictorial work, whether realistic or impressionistic, insisting only that all photographs claiming to be essentially pictorial must be regarded primarily as pictures and not as technical photographic work, and judged by pictorial laws and standards, and not by the test of exposure-tables or the possibilities of rival developers.

The struggle for the definite and serious recognition of the purely pictorial possibilities of photography is nearly as old as photography itself. The first positive step in the right direction was the holding of the Vienna Salon (1891), but it was not till the formation of the *Linked Ring* that it was crystalized into a definite movement with well-defined aims and purposes. The Linked Ring was established expressly and solely for the purpose of fostering and advancing the interests of pictorial photography and obtaining public recognition of its artistic claims through an exhibition devoted exclusively to pictorial photographic productions. After vainly endeavoring to induce the Royal Photographic Society, the oldest and most influential photographic society, to recognize the claims of pictorial photography by according to it a separate exhibition, instead of insisting on hanging pictorial photographs promiscuously with all other sorts of work, the leading pictorialists seceded from the Royal and established the Linked Ring.* They held their first salon in 1893 and at once obtained public recognition and had their claims for pictorial photography very generally allowed. Annually since then they have held a salon and this salon has been the model for all similar exhibitions throughout the world.

All who are seriously interested in the welfare of this pictorial movement in the United States had come to recognize the absolute necessity of establishing some uniform standard of excellence for the entire country that would be considered authoritative. This could be brought about in one way only, by the recognition by all serious workers throughout the country, of some one of the many exhibitions held annually as *the* exhibition of the year, *and by giving that their fullest support.* †

Nothing could be more fatal to a uniform or intelligent standard of excellence than some dozen of exhibitors all drawing their material from the same source, and each judging from its own particular standards, pictures rejected by this one, being accepted by that, and *vice versa*, for such exhibitions instead of helping the pictorial movement threw it into confusion and drew upon it the distrust of all sincere workers and derisive ridicule from all sources. ‡

* For fuller information on this subject, see article on Linked Ring, CAMERA NOTES, Vol. 5, No. 2, p. 111, et seq.

†Entirely acquainted with the progress of the pictorial movement in Europe, in the shaping of which he himself had borne a part, and with the work already accomplished in America in which he had been an active participant from the start, and with faith in the ability of his own countrymen to equal and even surpass the great work already accomplished abroad, Alfred Stieglitz wrote in 1894, in the "Times Annual," 1895.

"We Americans cannot afford to stand still; we have the best of material among us hidden, in many cases; let us bring it out. Let us make up our minds that we are equal to the occasion, and prove to the photographic world at large that we are awake and interested in the progress of picture photography. Abolish these Joint Exhibitions, which have done their work and served their purpose, and let us start afresh with an *Annual Photographic Salon*, to be run on the *strictest* lines."

Quoted CAMERA NOTES, Vol. II., No. 3, p. 117, in article reviewing first Philadelphia Salon in the course of which the progress of the pictorial movement was carefully reviewed. —J. T. K.

‡See on this subject CAMERA NOTES, Vol. II., No. 3, article reviewing Philadelphia Salon of 1898; CAMERA NOTES, Vol. III., No. 3, article reviewing Salon of 1899; CAMERA NOTES, Vol. IV., No. 3, article reviewing Salon of 1900; same Vol., No. 1, "The

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Second—The relation that the Philadelphia Salon as originally conceived and announced bore to the pictorial movement.

The Philadelphia Salon as originally conceived and announced was an unequivocal admission on the part of the Philadelphia Academy of Fine Arts and the Photographic Society of Philadelphia of the correctness of the claim of pictorial photography, and an avowed attempt to establish in this country an exhibition similar to that conducted by the Linked Ring and known as the London Salon.

Let us trace the progress of the evolution.

At the October stated meeting of the Photographic Society of Philadelphia 1893, the Exhibition Committee of that Society in its annual report expressed itself on the pictorial question in the following language: "There appears to be a strong feeling among those who have watched the progress of photographic exhibitions that the main interest centres more and more each year in the artistic side of photography. *This is a gratifying acknowledgement of the claims of pictorial photography to rank as an art.*

Your committee having this fact in view and also feeling that there is now no lack of good material for the purpose are disposed to recommend that at future exhibitions a rigid system of selection be instituted, only pictures of decided artistic merit being admitted and hung. The admission of a picture in itself would be an honor independent of any further awards it may be expedient to offer. While an exhibition so conducted would include a much smaller number of pictures the average quality would be of a higher grade and the interest and value of the exhibition would be increased accordingly. An exhibition of this character, the work being selected by a careful and competent jury, would tend greatly to elevate the standing of art in the community, and would attract attention as an exhibition of *pictures* and not as a show of mere 'photographs.'"

This report was signed by Robert S. Redfield, Edmund Stirling, C. R. Pancoast, John G. Bullock and Charles L. Mitchell, M. D., and was read as part of the official report of the Board and so filed.

Quoting the above portion of the report of the Exhibition Committee of 1893 in its official report, the Salon Committee of 1898, consisting of George Vaux, Jr., John G. Bullock and Robert S. Redfield, continued "In Vienna and Brussels exhibitions on these lines had already been successfully held. Following their initiative, the Camera Club of London held an experimental "Invitation Exhibition" of "Photographic Pictures of the Year" in the Autumn of 1892. Out of this experiment appears to have grown the Annual London "Photographic Salon," first held in the Autumn of 1893.

It will be seen from the foregoing historical facts that the preliminary movement in this country for an exhibition on Salon lines dates back to about 1893 and that this society was prominently connected therewith.

* * * * * * * *

The importance of thorough art training was recognized as essential to the highest success. Photographers became art students at the regular art schools, and art students began to practice photography seriously, and to thoroughly master its technique as a means of artistic expression.

Articles frequently appeared in the press bewailing the lack of opportunities for such exhibitions and advocating the establishment of a Salon. A few attempts were made with partial success to establish exhibitions having special "Salon" sections. The time did not appear to have arrived for full success,

Pictorial Movement in Photography and the Significance of the Modern Photographic Salon"; *Photograms*, 1899, article on the American School; *Photograms*, 1900, article on the American School; CAMERA NOTES, Vol. V., No. 2, article on Linked Ring; in all of which the position of the pictorial photographic movement, its aims and purposes are carefully recorded.

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however, and the plans on which they were held did not meet with the highest favor. It was mainly to foreign Salons in London, Paris and Brussels that American photographers had to turn for opportunities of showing their work, or putting it to the test of acceptance or rejection. When, therefore, early in 1898, the Pennsylvania Academy of Fine Arts, in whose galleries the Philadelphia Exhibitions of the Joint series had been held, suggested that the Photographic Society of Philadelphia unite with them in holding an exhibition of pictorial photography, it was evident that the time and opportunity for action had arrived, and that Philadelphia was destined to hold the first real Salon in this country.

An agreement was entered into with the Academy, and at the suggestion of your committee rules were adopted based *on those of the most advanced foreign Salons.*" *

In order that there might be no misunderstanding of the exact purpose and significance of this first American Salon the catalogue of the Philadelphia Salon of 1898 published under the joint management of the Pennsylvania Academy of Fine Arts and the Photographic Society of Philadelphia published the following in the explanatory word to that catalogue:

"The possibilities of photography as a method of artistic expression are now generally admitted. Recognizing this fact, the Pennsylvania Academy of Fine Arts, under joint management with the Photographic Society of Philadelphia submits for approval this exhibition of pictorial photography as the First Philadelphia Photographic Salon.

"The purpose of the Salon is to show only such pictures produced by photography as may give distinct evidence of individual artistic feeling and execution.

"For the first time in this country is presented a photographic exhibition confined exclusively to such pictures, rigidly selected by a jury, whose certificate of acceptance is the only award. A far greater general interest centres in a picture displaying artistic feeling and sentiment than in one which simply reproduces faithfully places or things in themselves interesting. In one the picture itself pleases—this is art, and can be produced by photography. In the other we think only of the object reproduced, admiring perhaps the technical excellence displayed—this is 'only a photograph.' Careful selection adds much to the educational value of an exhibition. A higher standard of taste is thus established, beneficial alike to the general public and to those who practice photography as a fine art." †

The committee having charge of the 1898 Salon concluded their official report with these words:

"The exhibition has proved that there are in this country many serious workers able and willing to support a Salon managed on the strictest lines, and that the time has come for even further advancement in this direction. The Philadelphia Photographic Salon has undertaken to supply this want, and your committee believes that it is fully in position to do so." And the president of the P. S. of P. in his official annual report for 1898 writes thus of the Salon: "After a long period of rest as regards active participation in the matter of public exhibitions our Society has again come to the front in connection with the Pennsylvania Academy of fine Arts, in establishing the Philadelphia Photographic Salon. The exhibition held during October and November last, has been recognized as marking an epoch in this country in the development of photography from the standpoint of the artist rather than that of the photographer. In

* See report of committee representing the Photographic Society of Philadelphia in the management of the Philadelphia Photographic Salon, 1898, Journal of Photographic Society of Philadelphia, January, 1899.

†See official catalogue of the Philadelphia Photographic Salon, 1898.

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holding this exhibition the Society has fallen into line with the most important organizations in England." *

The above quotations speak for themselves and prove beyond the possibility of dispute the relation that the Philadelphia Salon as originally conceived bore to the photographic movement and that in the closing words of their report the Salon Committee pledged the Society to continue the Salon on the lines laid down and that in accepting and approving that report the Society ratified its committee's promise, thereby winning the confidence and support of all the serious pictorial workers throughout the country who were withholding united support from the other exhibitions of the country because they did not stand for the pictorial cause.

Third—What the Photographic Society of Philadelphia, under whose management the Salons of 1898, 1899, and 1900 had been conducted, actually stood for in pictorial photographic matters by its election in 1901 of Dr. Mitchell's candidate as its president, and the sort of exhibition it thereby pledged itself to support and wherein that exhibition differed from those previously held.

By electing S. Hudson Chapman its president the Photographic Society of Philadelphia officially repudiated its past advanced position in pictorial matters and ceased to stand for the pictorial salon as that term is here understood.

I make this assertion with the full knowledge of the fact that at the stated meeting of June 12, 1901, after reporting progress for *his* "Salon" committee he addressed the following words to the Society:

"The scope of the exhibition at the Academy of Fine Arts, is clearly indicated by the auspices under which it is held—the Academy of Fine Arts and the Photographic Society. This union denotes that it is "an exhibition of artistic photographs, of the result of photography as a fine art, the making of pictures by photography.

"There has been some misapprehension of its purpose, I fear, by a few of our members, and I would direct their attention as I have mentioned, to its scope and that it is not an exhibition of photography in general."

What was the significance of these remarks—why did Mr. Chapman feel called upon to make them and who were the *few members* under the misapprehension that the "exhibition" held or to be held at the Academy of Fine Arts—was an exhibition of photographs in general?

One would think that so far as the Philadelphia Society was concerned the scope of the Annual Salon had been definitely and finally settled as to the purpose and character of that exhibition. Mr. Chapman's words indicate that there existed a doubt upon the subject that connected itself so directly with him that he felt called upon to refer to the matter.

Keeping this in mind and also his observation anent the few members under the misapprehension as to the scope of the Salon, let us examine the circumstances that led to Mr. Chapman's becoming president.

When the nominations for officers for 1901 were announced at the stated March meeting of the P. S. of P., it appeared that there were contesting candidates in the field for the offices of president and vice-president, an almost unheard of event in the history of the Society. The regular candidates for president and vice-president were George Vaux, Jr., and Frederick E. Ives—both of whom were well known in the Society and had long served it in many different capacities. The contesting candidates were S. Hudson Chapman and Samuel Sartain. They were the candidates of a faction in the Society that was headed by Dr. Chas. L. Mitchell and termed by him the "Rational School" and they contested solely on the issue of the pictorial policy of the Photographic Society as expressed by the Annual Salon. To say that Dr. Mitchell and his

* See Annual Report of Board of Directors, Journal of the Photographic Society of Philadelphia, pp. 32 and 33, April, 1899.

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friends were distinctly unfriendly to the Salon and all those immediately connected with it and the pictorial movement is putting it very mildly.

Since affixing his name to the report of the Exhibition Committee in 1893, Dr. Mitchell's views on the Exhibition question had changed very materially, and as the Dr. has not hesitated to place himself on record it will not be a difficult task to arrive at an understanding of what this gentleman's position on the pictorial question was at the time he made Mr. Chapman his candidate for the presidency of the P. S. of P.

We have already seen from the "Report of the Exhibition Committee 1893"* that the Dr. advocated the "rigid system of selection" for future exhibitions as an exhibition thus conducted "would tend greatly to elevate the standing of art in the community and would attract attention as an exhibition of *pictures* and not as a show of mere "photographs" (the word *pictures* is italicised in the original report).

We next hear from Dr. Mitchell on the Salon question in 1899 after the first Salon had been held at Philadelphia, when at a stated meeting of the Society he offered the following resolution which I understand was intended as far as possible to keep mere artists and painters off future juries and which was adopted:

Resolved, That in future public exhibitions of photographs conducted by the Photographic Society of Philadelphia, or in which it takes a part, it be considered the sense of the Society that the judges, or members of the jury of selection or award, or as many of them as possible should be persons skilled in both the art and technique of photography." †

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* See Journal of the Photographic Society of Philadelphia, October, 1893, p. 43 et seq.

†See Journal of the Photographic Society of Philadelphia, January, 1899, Vol. V., No. 1. In the light of this resolution, some insight can be gotten into the doctor's ethical attitude towards the Salon by reviewing the doctor's unqualified condemnation of the Jury of the 1900 Salon after that jury had rejected many of the pictures of the "Rational School." Remember that the doctor asserts that the shortcomings and faults of the members of this jury were known for several years: also bear in mind that the names of the jury were publicly announced in Philadelphia Society months before the Salon, and that the doctor offered the above resolution. The members of the jury of 1900, if all that Dr. Mitchell charges were true, were not proper persons to act as jurors under that resolution, and yet the doctor so loud in his condemnation after the Salon did not feel it his duty to protest against them before. Certainly it was from no desire to spare their feelings, for the doctor has always been bravely outspoken as the following will clearly show. In a review of the Salon published in the *American Amateur Photographer* December, 1900, after condemning in singularly unbridled language the pictures by the Jury of Selection, he writes: "Such is the work of the Jury of Selection, and when one considers it collectively and realizes how utterly inartistic it is, after all, *and what evidence of insufficient* photographic knowledge it shows—with *perhaps* the exception of Mr. Stieglitz—the question arises, how can the Photographic Society of Philadelphia, known for the past thirty years and more as exacting the highest standards of artistic and photographic excellence, rest content with such insufficient individuals to select its types of true artistic photography?" While in his article on the 1900 Salon in the *Photo-American* he informs us that the jury was composed of "five of the most representative cranks and freak photographers of the United States who for the past few years have deluged the photographic public with their bad photography, worse art," etc.

If the Dr. knew all this so well why did he not feel called upon to bring it to the notice of his society when the names of Alfred Stieglitz, Gertrude Käsebier, Clarence H. White, Frank Eugene, and Eva Lawrence Watson were first proposed as jurors? It was his clear duty as a loyal member of the Photographic Society of Philadelphia, whose time-honored reputation of thirty years' standing he champions so feelingly in the paragraph quoted from the *American Amateur Photographer.*

Was it because he knew that when it came to proving these allegations that he could not substantiate them, as every member of that jury was "skilled in the art and technique of photography" to a very high degree and that their skill had been recognized by all competent judges throughout the entire photographic world—and that it was because of their unquestionable standing that they had been thus selected to serve?—or was it because—but I have pledged myself not to hunt for motives so I will leave the reader to draw his own conclusions.

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Photograph by George Davison. Photogravure by Annan & Sons Glasgow.

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THE DECLINE AND FALL OF THE PHILADELPHIA SALON.

At the December stated meeting of the P. S. of P. (Dec. 12, 1900) "The following preamble and resolutions introduced at the November stated meeting by Charles L. Mitchell, M. D., and made the special order for consideration (at his request) at this meeting were laid before the Society."

"*Whereas*, There exists at the present time much dissatisfaction among the members of the Photographic Society of Philadelphia on account of the undue prominence which has been given by the management to what is termed the New School of Photography, particularly, as shown in the work exhibited at the present Salon; therefore be it resolved—

First. That the Photographic Society of Philadelphia invites its members, and all others who have had pictures rejected by the Jury of Selection of the present Salon, to submit such pictures to the Society for public exhibition, that this exhibition be publicly announced in the Photographic Journals and elsewhere, and that it take place in conjunction with the regular exhibition of the work of the members usually given in January.

"*Second.* That the Photographic Society of Philadelphia deems it inexpedient to connect itself further with the management of the Philadelphia Photographic Salon as at present constituted."

Dr. Mitchell asked permission to withdraw the first resolution, but objection was made and it was first taken up for action.

Samuel Sartain moved to amend by striking out the words "and all others" and "that this exhibition be publicly announced in the Photo. Journals and elsewhere."

Dr. Mitchell accepted the amendment. The question being taken on the first resolution as amended, it was rejected. The second resolution having been called up, Dr. Mitchell asked and was given permission to substitute the word "conducted" for "constituted."

James E. Wilson moved to postpone action on the whole subject for the present. It was not agreed to.

The question being taken upon the second resolution, it was also rejected.

George Vaux, Jr., (against whom Mr. Chapman ran for the presidency) said that it was due to the Society that the allegations contained in the preamble to the resolution should be ventilated.

J. Horace McFarland moved the adoption of a declaration that the preamble in question is not the sense of the Society. It was agreed to." *

It appears from the foregoing that it is the Dr.'s personal opinion that at the Salon of 1900 undue prominence was given to "what is termed the New School of Photography" particularly as shown in the work exhibited at the Salon —and that there existed much dissatisfaction among the members of the Photographic Society of Philadelphia on that account—and that he wished to impose this opinion of his on the Society as its official opinion and that the Society not only refused to adopt his views but officially repudiated them.

It appears further that the Dr. wished the Society to sever its connection with the Photographic Salon as then constituted or conducted.

The question that here naturally presents itself is—what did this New School elsewhere referred to by the Dr. as the "Ultra-Salonists" "the mop and pail brigade," the "Oscar Wilde School of Photography," the "Photographic Oscar Wildes," the "Disciples of the Oscar Wilde School," the "Fady School," the "Stained Glass Attitude School of Photography," the "high-priests of 'Fakes,' affectation, eccentricity and egotism," and the Salon "as at present conducted" stand for and in the way of, that Dr. Mitchell should be moved to

* See Journal of the Photographic Society of Philadelphia, Vol. 7, No. 1.

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assume such an uncompromising attitude of antagonism and opposition towards it; and what did the Dr. and his followers represent and want in place of the Salon "as at present conducted?"

Let the Dr. answer for himself. Among the various more or less picturesque names used by the Dr. to designate those whom he so bitterly opposed the only one that conveys any really measurable or definite meaning is that of *Ultra-Salonists*, the others being more of the character of nicknames, pet names and the like. Those to whom the Dr. and his party were opposed were ULTRA-SALONISTS, that is uncompromising advocates of the most advanced sort of pictorial photographic Salon as that term is generally understood to-day.

And what was it the Dr. and his "Rational School" of photography represented in opposition to this and what did they want? Let Dr. Mitchell speak again. "In concluding this review of the Third Philadelphia Salon," writes the Dr. in his strenuous article in the *Amateur Photographer*, Dec., 1900—one cannot but feel strongly, in considering the class and number of photographs exhibited, how narrow and limited is the field here represented. There is no architecture, but little landscape,* very little *genre* work, no examples of the progress of photography in scientific application, no illustrative or decorative schemes, and mainly a collection of portrait † studies—most of them bad. When photography is advancing by leaps and bounds, as it is to-day, when its application in medicine, in science, in newspaper and periodical illustrations, in color work, etc., etc., is being daily extended and made more universal, it seems short-sighted to confine an exhibition of photographs to the products of the disciples of one narrow, limited, rather egotistical school. A more broad and catholic view should be taken of the matter. Let our friends of the "stained glass attitude" school of photography show their efforts if they want to; they will at least serve to turn a merry jest and lend variety to the exhibition. ‡ But extend its scope, let all other methods of photographic expression be also given a showing, and let the walls of the Pennsylvania Academy of Fine Arts be lined with the latest and highest and most interesting developments of photography in all its phases. It is time there should be more variety in photographic exhibitions, and there is no organization better qualified, on account of its age, its experience, its conservative character, and its recognized high standard of work, to inaugurate such a movement, than the Photographic Society of Philadelphia."

There we have it at last. Dr. Mitchell and his "Rational School of Photography" stand for an exhibition masquerading under the name of Salon that is in no sense of the word a Salon as that term is understood in the pictorial world but a general exhibition on the wall of the Academy of Fine Arts of "the latest, and most interesting developments of photography in all its phases." This exhibition is not to be conducted independently of the Salon but the *scope of the Salon is to be broadened to include it.*§

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* Out of a total of 204 prints there were over forty landscapes properly so called—figure studies with the landscape used simply as a background and not as part of the picture not being included. In other words the landscapes represented over one-sixth of the total number of pictures shown.

† There were less than sixty portrait studies properly so called, representing something less than a fourth of the total number of prints shown. Landscapes and portraits together represented less than fifty per cent. of the entire show. What, then, becomes of the statement that the exhibition was mainly a collection of portrait studies?

‡See Reviews of Third Photographic Salon, by Chas. L. Mitchell, M. D., *Am. Amateur Photographer*, Dec., 1900; *Photo-American*, Dec., 1900; Letter to F. Dundas Todd, *Photo Beacon*, May, 1901.

§ In reviewing the Salon of 1900, and before Dr. Mitchell's luminous articles had appeared, I wrote of those who for some while had been snarling at the Salon and its management, after having impartially and thoroughly examined their utterances and where they, in rare instances, gave any, their reasons. "The mistake of the element that now raises the

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Let us now turn for a moment to Mr. S. Hudson Chapman. At the December meeting, 1900, of the Photographic Society it was announced that the Allison Cup offered for the best examples of photographic illustrations to a given theme had been awarded him for a series of photographs illustrating "The Parable of the Sower." In making the award the committee expressed their regret that there had been no competing pictures, Mr. Chapman's being the only entry; yet feeling that the quality of Mr. Chapman's work deserved recognition they had made the award. The prints receiving the award had been rejected at the Salon. Considerable stress was laid on this fact by certain members of the "Rational School." Whether the circumstances that he had won the Allison Cup on prints rejected at the Salon had any bearing on his nomination for the Presidency by the "Rational School" is an open question—but in due time he became their candidate for that office.

We will now place the names of the candidates for the presidency of the P. S. of P. in 1901, each at the head of a column and beneath the platform that each represents—so that by paralleling the two we can discover more clearly in which respect these platforms differ.

Regular Candidates for
President, GEO. VAUX, JR.
Vice-President, FREDERICK IVES.

This ticket was nominated on a platform involving all the best interests of the Society. Neither Mr. Vaux nor Mr. Ives were extreme Salonists.

As the report of the Salon Committee had been read and accepted by the Society and as that Committee had been reappointed to carry on the work of the 1901 Salon, their policy became part of the Society's official policy and hence part of the regular platform.

Therefore by presenting a statement of the policy of the Salon Committee of 1900 as approved by the Society we will show the policy of the Society on the Salon question.

"*An exhibition of artistic photographs.*"

Thus was designated the exhibition first suggested by the Pennsylvania Academy of Fine Arts in 1898.

This suggestion from an institution of such high standing in the art world

Contesting Candidate for
President, S. HUDSON CHAPMAN.
Vice-President, SAMUEL SARTAIN.

These gentlemen were placed in nomination by the "Rational School" solely on the Salon issue.

"When photography is advancing by leaps and bounds, as it is to-day, when its application in medicine, in science, in newspaper and periodical illustration, in color work, etc., etc., is being daily extended and made more universal, it seems short sighted to confine an exhibition of photographs to the products of disciples of one narrow, limited, rather egotistical school. A more broad and catholic view should be taken of the matter. Let our friends of the "Stained Glass Attitude" show their efforts if they want to; they will at least serve to turn a merry jest and lend variety to the exhibition. But extend its scope, let all other methods of photographic expression be also given a showing, and let the walls of the Pennsylvania Acad-

hue and cry against the Salon lies in their total misunderstanding of the Salon's meaning and purpose. They evidently want an all-round, open-to-all exhibition of photographs, fine as such, with no regard to the pedantic limitations of art. The Salon was never intended to be such an exhibition—yet instead of following the example of the photographic pictorial wing of the body photographic, and getting up the sort of exhibition they desire, they must needs—without taking the trouble to understand the significance of and purpose of the salon—enter their photographs in such an exhibition, agreeing to all the prescribed conditions, and when, as was inevitable, their work is rejected, they rise in their ire, abuse in extremist terms all those connected with the movement, attribute to them mean or dishonorable motives, damn all the accepted pictures as vile freaks and monstrosities, and finally try to crush the Salon itself."

It seems to me that subsequent circumstances have borne me out.

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was deemed an important recognition of the artistic possibilities of photography. It afforded opportunity for establishing in America an exhibition of the highest rank, devoted exclusively to the artistic or pictorial side of photography. It gave the Society an opportunity to keep abreast of the times, by actively encouraging an application of world-wide and steadily increasing interest, to show its liberal and progressive spirit. *Much misapprehension appears to exist with regard to the scope of the Salon.* In no sense was it ever *either a general or a competitive exhibition. The Society is and always* has been entirely free to encourage more general application of photography along any lines it may see fit. Your Committee have been concerned only with the special duties for which they were appointed.

In adopting the name of the "Philadelphia Photographic Salon," the intention has been to establish an exhibition following the lines of the original "Photographic Salon," organized by a body of independent pictorial photographers, some eight years ago in London. As properly applied in connection with photography the term "Salon" thus stands for an exhibition devoted exclusively to the artistic application of photography."*

emy of Fine Arts be lined with the latest and the highest and the most interesting developments of photography in all its phases.

It is time that there should be more variety in photographic exhibitions and there is no organization better qualified, on account of its age, its experience, its conservative character, and its recognized high standard of work, to inaugurate such a movement than the Photographic Society of Philadelphia. But, at the present time, there is getting to be too much "Bunthorne and the Lily" business about photographic salons.

There is too much sentiment, too many "twenty love sick maidens" hanging on the accents of a few photographic Oscar Wildes and imitating their productions. There are too many "impressions" and too few clearly conceived, thoroughly expressed realities; too few real pictures and too much trash." †

As Dr. Mitchell stated his views on the salon question so frankly and publicly, directly connecting the Photographic Society of Philadelphia with his theories and calling upon it by name to adopt his policy and to change the character of the Salon from a purely pictorial to an exhibition of "the latest and highest and most interesting developments of photography in all its phases, we are precluded from believing—either that the Philadelphia Society was not aware of the significance of its act in electing Mr. Chapman over the regular candidate or that Mr. Chapman accepted the nomination at the hands of Mr. Mitchell and his friends as their contesting candidate against the regular candidate of the Society, without being fully conscious of the nature and objects of the cause he represented. Mr. Chapman was elected on the 10th of April. On the 11th, Dr. Mitchell wrote the following letter to Mr. Todd of the *Photo-Beacon:*

PHILADELPHIA, PA., APRIL 11, 1901.

Mr. F. Thomas Todd, Editor PHOTO-BEACON, *Chicago, Ill.*

DEAR SIR—At the annual election of the Photographic Society of Philadelphia, held last evening, Mr. George Vaux, the candidate of the Ultra-Salon-

*See *Journal* of the Photographic Society of Philadelphia, Vol. 7, No. 2, p 20. Report of committee representing the Photographic Society of Philadelphia in the management of the Third Photographic Salon.

†The Third Philadelphia Salon. By Dr. Chas. L. Mitchell, M. D., *American Amateur Photographer,* December, 1900; p. 568.

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ists, was defeated for election by Mr. S. Hudson Chapman, a good representative photographer of the rational school of photography, was elected president by a decided majority.*

It is also rumored unofficially that the management of the Academy of Fine Arts have stated that if another Salon is held there, conducted on the same lines as the Salon of 1900, it will result in closing the doors of the Academy to all future exhibition. †

Thus ends the rule of the "mop and pail" ‡ brigade in the Photographic Society of Philadelphia, and I confidently look for a new and improved state of affairs, when good honest photography will come to the front, and a fair and honest representation will be given to all schools and methods of photographic expression.

With kind regards, I am very truly yours,

CHARLES M. MITCHELL, M. D. §

By this letter we see that Dr. Mitchell looked upon Mr. Chapman's election as a victory for his party, and that through him he expected a radical change in the management of the Salon that would open it to "all schools and methods of photographic expression."

Let us now again take up Mr. Chapman's observations at the June meeting of the Philadelphia Society anent the scope of the exhibition.

First, he says:

"The scope of the exhibition at the Academy of Fine Arts is clearly indicated by the auspices under which it is held, that of the Academy of Fine Arts and the Photographic Society."

I quite agree with him that the scope of the exhibition is indicated by the auspices under which it is held—and ask if that auspices be inauspicious to the pictorial cause, what then?

Next, he says:

"This union denotes that it is an exhibition of artistic photographs, of the the results of photography as a fine art, the making of pictures by photography."

The union denotes nothing of the kind if one of the parties to it is pledged to make that exhibition an exhibition of the latest and highest and most interesting developments of photography in all phases.

Next, he says:

"There has been some misapprehension of its (the exhibition's) purpose, I fear, by a few of our members, and I would direct their attention, as I have mentioned, to its scope, and that it is not an exhibition of photography in general."

This statement is very remarkable in any light. If Mr. Chapman uttered it in all sincerity—and always believed it and yet nevertheless consented to run against the candidate of the pictorial party as the candidate for the "few of our members" who were under misapprehension concerning the scope of the exhibition, it seems to me that he was false to those who nominated him—to the society and to himself as a man.

While, if on the other hand, this statement was made because he realized that the task before him was a very difficult one and that he had to proceed with the greatest "diplomacy" and trap the pictorial party into helping him to puli

*Three.

†A bit hard on the 1900 Salon to make it close the doors of all future exhibitions at the Academy. What would the painters and sculptors say?

‡We have to thank Mr. Todd, I believe, for having made this valuable addition to the technical art terms of our pictorial photographic vocabulary.—J. T. K.

§*Photo-Beacon*, May, 1901; p. 140.

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down their own work of past years—by a few disarming words, such as these, his estimate of the judgment and perception of those whom he addressed was unworthy of an ordinary intelligent mind.

But what did he do while thus reassuring the Society?

The Salon Committee of 1900 had been reappointed for the Salon of 1901 at the instance of the Society and had already entered upon its labors and accomplished much work. This committee had been in charge of the Salon from the start and had won the confidence of the pictorial photographic world.

When Mr. Chapman was elected they placed their resignations in his hands. Did he reappoint them as he practically reappointed all of the old committees?

No, he accepted their resignations, saying that he considered it "bad policy for a committee to exercise its functions under a president who did not appoint them" (he could have gotten over that by appointing them himself) *"and with whom they might not be in accord."*

Messrs. Redfield and Stirling were reappointed to the Publication Committee on which they had previously served and on the committee on Club Print Exhibitions. They could be in accord with him on these committees but not on the Salon Committee. Of course not, for he was pledged to the turning of the Salon into a general photographic exhibition and they to the preservation of the Salon as a purely pictorial exhibition of the highest order.

By not reappointing this committee Mr. Chapman lost his one claim to the confidence of the pictorial element in the photographic world, just as by the election of Mr. Chapman, the Philadelphia Society lost prestige in pictorial matters and the Philadelphia Salon fell and ceased to be so far as the P. S. of P. is concerned for good and all.

Taking advantage of the work already done by the committee which he had retired, Mr. Chapman and his committee proceeded to prepare for *his* Salon. He did not come out boldly and explain the real significance of the declared purpose to "broaden the scope" of the previous Salon. Neither did he declare himself as opposed to the platform on which he had been elected and in favor of that of the gentleman whom he had defeated for the presidency. Instead, after announcing the acceptance of the resignations of the old committee and the appointment of the new committee, with himself at its head, he proceeded to address the Society on how to make a work of art by means of the Camera, beginning with a direct reference to the Allison Cup, which shortly before had been awarded him and incidentally using the "whole subtle attribute of charm" of

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*Table showing committees as they were constructed before Mr. Chapman's administration (1900) and as reconstructed by him on his election (1901):

Com. on Meetings.....	1900—	Stokes, Jennings, Firmin.
	1901—	Stokes, Adamson, Firmin.
House Committee.....	1900—	Roberts, Bullock, Geisse.
	1901—	Roberts, Bullock.
Library Committee.....	1900—	Miller, Sharp, Troth.
	1901—	Miller, Abbott. Troth.
Lantern Slide Com.....	1900—	Rau, Vaux, Adamson.
	1901—	Rau, Vaux, Adamson.
Membership Com.....	1900—	Robinson, Troth, Pancoast.
	1901—	Robinson, Troth, Pancoast.
Publication Com.....	1900—	Stirling, Vaux, Redfield.
	1901—	Stirling, Sharp, Redfield.
Finance Committee....	1900—	Vaux, Stokes, Bullock.
	1901—	Sartain, Stokes, Bullock.
Print Exhibition Com..	1900—	Stirling, Adamson, Redfield, Miss Watson Mrs. Sharp.
	1901—	Stirling, Adamson, Redfield, Miss Watson.
Technical Committee...	1900—	Vaux, Miller, Hemsley, Firmin, Adamson, Abbott.
	1901—	Vaux, Miller, Du Bois, Firmin, Adamson, Abbott.

This table is arranged so as to compare names and simply shows when a change occurred in the composition of a committee who replaced the retiring member.

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"Good Ground" one of the series of prints on which this cup has been awarded him to illustrate his meaning. He even expresses his wonder that the Society should have given over so much time to the study of technical matters and practically none to "what is vastly more important, the making of the picture." Speaking for the artist, he tells his hearers that with artists technical matters "are of the most trivial consideration, and proposes a series of art lectures for the Society." and then the maker of the "Sower" series to which the Allison Cup had been awarded assures his hearers that—"The success of the picture depends on the artistic spirit of the individual artist, who directs the forming of the picture from its conception to its final rendition." All this is very edifying and instructive, especially when we consider its source; and peculiarly significant when we remember that the speaker is the man who ran against Mr. Vaux who stood for the pictorial Salon and artistic photography—is the man who has just retired the original Salon committee that had already been appointed to conduct the Salon of 1901 and had actively entered upon its duties, because "they might not be in accord" with him—is the man who has carefully avoided honestly declaring himself on the Salon subject.

What of his remarks anent the scope of the Salon you may ask? They are a clear evasion of the issue and amount to nothing more than a statement that the scope of the exhibitions held under the auspices of the Academy and Society is not that of an exhibition of photography in general.

Beyond indicating that the scope is clearly indicated by the auspices under which it is held, he refrains from announcing what that scope *will be* under his administration, though it is clearly evident that considerable doubt exists on the subject, nor does he bind himself in any way to preserve the original purpose of the Salon—not even when he knows that this very question has divided the Society into two bitter and hostile camps, and when he recognizes the necessity and openly admits it by his words, of saying something of a reassuring nature to those that fear that the scope of the Salon is to be changed and the Salon itself turned into a general photographic exhibition, or as Dr. Mitchell more elegantly puts it, *an exhibition of "the latest and highest and most interesting developments of photography in all its phases."*

Did Mr. Chapman's "diplomatic reserve" deceive? To some extent it did —for example, I am confident that there were certain members of the Jury of the Exhibition held in 1901 at the Academy of Fine Arts who would not have lent their names to the affair had they been conversant with the circumstances and who now feel that they "have been placed in a false position"—and there were to my certain knowledge persons who exhibited at that 1901 exhibition who would have not participated therein had they then known the facts, who were deceived in a word by the use of the term Salon, etc., and who took it for granted that the exhibition was under the same aupices as in the past because the "management" was so discreetly silent and because the members of the old Salon Committee felt in honor bound to hold their peace, which they did scrupulously.

But those who had kept abreast of the times, who have followed Dr. Mitchell's course and utterances in the newspapers, photographic press and the *Journal of the Photographic Society of Philadelphia*—who, in a word, were in touch with photographic matters and who had the Salon and the pictorial cause seriously at heart were not deceived. They thoroughly understood the situation—beheld with astonishment the vacillating and unaccountable conduct of the Philadelphia Society which first sustained the Salon Committee and the pictorial cause and immediately afterward elected Mr. Chapman, the candidate of the bitter opponents of that committee and cause; fully realized that the Philadelphia Society not only no longer stood for the advanced photographic pictorial Salon, but that it was actually pledged to "broaden" that Salon into a general exhibition of

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photography in all its phases while still preserving the Salon name and continuing to hold it in the galleries of the Academy of Fine Arts. They quite understood that the holding of such an exhibition in the art galleries would undo what they had labored so hard and earnestly to bring about—the recognition of the purely artistic side of photography by the Academy of Fine Arts—as the holding of a general exhibition of photography in all its phases in the same galleries and under the same auspices and name as the advanced pictorial Salon would rob all the three previous pictorial exhibitions of their significance and force in the art world and with the public and put the pictorial cause back to where it had started and by great effort struggled away from. And knowing all this they refused to be persuaded or trapped into assisting in the undoing of their own labors and the sacrificing of their own cause by participating in or countenancing in any way the so-called Salon of 1901. This is why the Linked Ring, and all those seriously and honestly interested in the advance and welfare of artistic pictorial photography, withheld from showing prints at the photographic exhibition held at the Academy of Fine Arts of Philadelphia last year and refused to support or countenance it in any way whatever.

Mr. Chapman was hardly in the presidential office before he made a pilgrimage to New York to try and get this magazine to pledge him its support. The editor of the magazine emphatically refused to do so in my hearing, saying that the magazine was pledged to the best interests of pictorial photography and its constant advancement and fully ready to support all those who were able to prove that they too were honestly interested in and committed to the pictorial cause—but till he had proven himself beyond any question of doubt—it would pledge itself to no man—not even Mr. Chapman.*

Those connected with CAMERA NOTES, like all those actively interested in pictorial matters, understood only too well, so far as the Philadelphia Society was concerned and the exhibition to be held under its auspices in the Academy of Fine Arts in 1901, that the cause of the pictorial Salon had declined and fallen. And that henceforward, from present appearances, they must look elsewhere for a home and sponsor for the pictorial Photographic Salon. In the hands of the Photographic Society of Philadelphia, and the Academy of Fine Arts it seemed no longer safe.

Should the Society wish to retrace its steps, it will be an uphill task for it to regain the confidence of the pictorial photographic world, for what had happened once, it might reasonably be supposed, at any moment could happen again.

The Photographic Society of Philadelphia had voluntarily taken up and pledged itself to the advanced pictorial movement as expressed by the advanced Salon, and for three years it had held to its trust and won the confidence of all concerned, and then suddenly, without warning, it had gone back on its pledge and betrayed its trust. That trust must from now on be consigned to other hands.

When the up-hill labor of filling the walls of the Academy of Fine Arts with the pictures that went to make up the so-called Salon of 1901 had been completed, and after that remarkable exhibition † had been opened to the public and while it was yet upon the Academy walls, the Photographic Society of Philadelphia finally, officially and definitely set at rest such doubts as the "diplomatic reserve" (failing in the notices of the exhibition to state its real purpose) might have raised in certain minds as to which course it actually espoused in the pictorial controversy.

* I have since been told that this gentleman went back to Philadelphia and gave it out that CAMERA NOTES was pledged to his support. In view of the above facts I cannot believe this possible—but as the impression was conveyed in some manner—perhaps quite innocently—I think it best to set that misleading impression right—once and for all—in justice to Mr. Chapman and to CAMERA NOTES.

† This exhibition contained 295 exhibits, 14 of which were not catalogued; 90 of the

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THE DECLINE AND FALL OF THE PHILADELPHIA SALON.

Under date of December 10th, 1901, the following letter was sent to certain members of the Society; and as it is purely a campaigning document, being a precise statement of the platform on which its writer stands, and on the merits of which he solicits his correspondent's vote, it is entirely proper that it should be published.

It will serve the double purpose of showing the photographic world the exact significance of the situation and of affording those members of the Society who were so inadvertently forgotten when it was being so industriously circulated, to familiarize themselves with the contents of a document with which so many of their fellow-members were honored.

MR. BLANK—*"Dear Sir:—*

"At the request of a number of prominent members of the Photographic Society of Philadelphia, I have consented to the use of my name as a candidate for a member of the Board of Directors, to fill the vacancy caused by the election of Mr. Chas. R. Pancoast, as Secretary.

"You are probably aware that for the past two or three years a certain few members of our Society have constituted themselves a small clique, and have arrogated to themselves the entire management of the affairs of our Society. This has caused much dissatisfaction, particularly as regards the method in which the previous photographic Salons have been conducted. At the last annual election our members showed their disapprobation of this course by electing a new president,* who was pledged to carry out a more liberal policy.

"Since this election these gentlemen, instead of acquiescing in the decision of the majority and cordially joining in whatever measures were proposed for the advancement of our Society, have pursued a 'dog in the manger' policy, and as long as they could not 'rule' have tried to 'ruin' by using every effort to embarrass and annoy the present administration.

"As you probably know, my position in the matter has been pretty well defined by myself on the floor of the Society during the last two years. †

I am not committed to any narrow-minded, ultra or partisan course,‡ but stand for liberal and proper representation for *all* the different interests in pho-

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entire number appearing not to have come before the jury (invitation prints) as against 86 of the year previous. Of these 90 prints, 7 bore no title and no exhibition name, and were very conventional hand-colored photographs of Japanese subjects. Even Mr. Yellott, whom Dr. Mitchell and the photographic press to some extent, indorse, feels called upon in his article on this year's exhibition to excuse its "concessions." "The ill effects," he writes, "of this so-called concession—(I am glad to see that he admits that "concession" is not the correct term)—to popular opinion are occasionally seen in this year's exhibition, as when we now and then see a picture which we feel to be out of place, and turn to the catalogue to find that the author (I fancy this is a verbal error and that Mr. Yellott means artist—as "author" in this instance would really refer to himself) "that the author is represented by but that one. But these are quite rare—so rare, in fact, that only the most bigoted would fail to find for them a good excuse."

* This statement conveys a misleading impression, of course unintentional on the part of the writer of the letter, of course inadvertent. It would appear from it that the old president had run and been defeated. As a matter of fact the retiring president, Mr. Redfield, had refused to permit the use of his name. The nomination committee had after this nominated Mr. Vaux, by no means an "Ultra Salonist," and it was after this that Mr. Chapman was induced to represent the "rational school." Therefore in the event of the election of either—the elected candidate must needs be a "new president."

† What! is it possible then that the writer of this letter when the other side was in control of things by the will of the majority—for thus only could they have been elected—also—"instead of acquiescing in the decision of the majority—cordially joined in whatever measures were proposed have pursued a 'dog in the manger' policy?" Surely never could that have been possible. Yet how otherwise are we to take his frank assertion of two years of open and constant opposition to the will of the majority.

‡ How about the will of the majority and the report of the Exhibition Committee of 1893? See *Journal of Photographic Society of Philadelphia,* Vol. I., No. 7, p. 43, et seq.

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tography, and most especially for 'fair play' and honest, open and above-board dealings. I believe that you are in full sympathy with the present administration of the Society, and the policy which has been instituted, and I therefore, being in full accordance with its aims and purposes, solicit your support. I trust that you will favor me by your presence at the meeting of the Society on December the 11th, and by casting your vote for me as Director, I am,

"Very truly yours,

"CHARLES L. MITCHELL."

After informing his correspondent that a "certain few members of our Society have formed a clique" and arrogated to themselves the entire management of the affairs of our Society, and saying that he stands for "fair play" and "honest, open and above board dealings," he sends this letter to those whom he believes are in full sympathy with the "*present* administration of the Society," soliciting them to vote for him as director.

Is this a clique or only a combination?

This letter, written on the office letter-head paper of Charles L. Mitchell, M. D., Manufacturing Chemist, etc., and signed Charles L. Mitchell, is remarkable for the following reasons:—

It recites first that the writer has been requested by a number of the prominent members of the Society to allow the use of his name as candidate for a member of the Board of Directors and that he has consented to have it so used.

It alleges that for the past two or three years the affairs of the Society have been in the hands of a few members who have constituted a small clique and arrogated to themselves entire management.

How was it possible for a small "clique" to run the affairs of the Society for two or three years when its management had caused "much dissatisfaction," particularly among the prominent members who requested the writer of this letter to be their candidate—when those dissatisfied members always had the constitutional prerogative of contesting the right of the "clique" to manage the affairs of the Society—by going before the alleged much dissatisfied Society at the annual elections with a candidate of their own—who, if what is alleged was true, would certainly have been elected by an overwhelming majority?

The writer further declares that he is neither narrow-minded nor partisan and that he stands most especially for "fair play" and "honest, open and above-board dealing." The clear implication of this is that this "clique" was narrow-minded, partisan and dishonest and unfair and underhanded in its dealings The unavoidable deduction from this, taken with the declaration that this clique managed to arrogate to themselves the entire management of the affairs of the Society is that the said clique kept in office through "dishonest and unfair and underhand methods.*

* A charge of this character made in the heat of oral debate may be passed over as the result of hasty impulse—but made in writing after mature deliberation and for the purpose of affecting the personal standing and honor of the members of an organization referred to thereby calls for the most careful consideration. If proven, the convicted persons should be forced to resign from the society—for persons guilty of "dishonest," "unfair" and underhand methods are not fit to be members of a reputable organization and the associates of honorable people. If disproven the person or persons making the charge should be called strictly to account for their degrading allegations and dealt with accordingly. Such course the Philadelphia Society did not feel called upon to pursue. It not only let such statements so seriously affecting the character of such old and valued members as Messrs. Bullock, Redfield, Stirling, Vaux and others go unchallenged—but by its course gave to the charges the stamp of its approval. The sequel is this, as has recently come to my knowledge through a statement by the above named gentlemen that was recently received by this magazine and will be found elsewhere in this number. These gentlemen it appears, finally discovered what had been alleged of them and thereupon prepared a statement of their position and a refutation of the charges made. This they endeavored to have brought officially before the society. This they were not permitted to

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They are further charged with having pursued a dog-in-the-manger policy towards *whatever measures* were proposed for the advancement of the Society and with having tried to "ruin" because they could not rule the Society. It is alleged that the management of the previous photographic Salons by this "clique" has been the particular cause of dissatisfaction and that at the last annual meeting the members showed their disapprobation by electing a new president *who was pledged to* carry out a more liberal *policy*. The writer of this letter then declares himself to be in "full accordance" with the "aims and purposes" of this new administration, that his position in the matter has been pretty well defined during the last two years, that he stands for "liberal and proper representation of *all* the different interests in photography" and most especially for "fair play" and honest, open and above-board dealings; and on the strength of all this he solicits the support of his correspondent and asks him to cast his vote for Charles L. Mitchell as Director.

It seems that despite the "large majority" that elected Mr. Chapman, Dr. Mitchell, like Mr. Chapman, felt the necessity of resorting to a little electioneering to ensure his election. It was unkind and indelicate on the part of the "prominent members who asked him to permit the use of his name as a candidate for the position of Director" that they should have left Dr. Mitchell to do his own canvassing, as in a Society that must always reflect on the dignity of the candidate.

And, indeed, when we recall that Mr. Chas. Mitchell tells us in the above quoted letter that at the last annual election the members of the Society showed their disapprobation of this "clique" and its methods by electing a new president; and when we remember that on the day after Mr. Chapman's election, when the Dr.'s mind was quite clear on the subject, he had written to Mr. Dundas Todd that Mr. Chapman had been elected by a "decided majority": it would certainly appear, (in view of the circumstance that since the above-mentioned annual election the gentlemen who were defeated by the "decided majority," "instead of acquiescing in the will of the majority and cordially joining in whatever measures were proposed for the advancement of our Society"—had the temerity to try to "ruin" because they could not "rule")—that it was quite unnecessary for the good Dr. to have placed himself in the somewhat awkward position of seeming to entertain some doubt of the decidedness of the "decided majority"—by considering it necessary to resort to this or any other method of soliciting votes. But that, after all, is simply a question of judgment and taste.

As Dr. Mitchell himself has put it, his position has been "pretty well defined," for the Dr. has had the courage of his convictions and has never hesitated to place himself on record. As far back as 1893, he had the courage to condemn certain American-made photographic material, after having previously written of it in terms of praise and commendation. And it does require courage after having placed oneself on record, to publicly declare oneself to have been in the wrong. In 1893 also, he entered into a vigorous discussion concerning Amidol, causing the staid old Photographic Society to pass a resolution to the effect that "it is the sense of this Board that personal allusions in the course of scientific communications to the Society are detrimental to the best interests, as they tend to divert the attention of the members from the objects for which the Society exists." In the same year he signed the Exhibition Committee report calling for an exhibition in which "only pictures of decided artistic merit"

do—on the ground of "fair play" presumably, and in order to get a hearing they were compelled to request that their statement be given a place in this magazine. Certain matters anent the 1901 exhibition that were to have appeared in the last number of the *Journal of the Photographic Society*, were also suppressed, all of which is an eloquent commentary of the sort of "fair play and honest and open and above-board dealings" advocated by the present administration of the society.

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to be secured by "a rigid system of selection" and stating as a reason that—"While an exhibition so conducted would include a much smaller number of pictures the average quality would be of a higher grade and the interest and value of the exhibition would be increased accordingly."

In 1900, he carried on considerable and vigorous correspondence concerning the Salon, was publicly accused of inspiring the newspaper attacks upon it, and was quoted in one of these attacks extensively and alleged to have said among other things that "what was wanted was an exhibition that was more liberal in its scope and showed advances in photography in other directions as well as pictorial form." *

In that year he introduced a resolution before the Society providing among other things for its dissociating itself with the Salon as then "constituted" or "conducted." In the December number of the *Photo-American*, he published an attack on the Salon and those connected with it. In the December number of the *American Amateur Photographer*, 1900, he published a longer and more carefully prepared article which purported to be a review, but which was simply an attack on the Salon and those connected with it, and a declaration of his own platform, that the scope of the Salon should be "broadened" into an exhibition containing "the latest, and highest and most interesting developments of photography in all its phases."

In 1901, he ran Mr. S. Hudson Chapman as his candidate or as the candidate of his faction, against a platform that provided for the *Salon* as originally conceived and carried out and the holding of another and distinct exhibition of photography in all its phases, if such was the desire of the Society, and defeated that platform and its candidate by electing Mr. Chapman, thus making it the official policy of the Society not to hold two exhibitions, one for pictorial photography and one devoted to photography in all its phases, but *to change the pictorial Salon held in the Academy, into an exhibition to be held in the same place and bearing the name of Salon, but devoted to photography in all its phases,* and pledging Mr. Chapman to the carrying out of that policy. Immediately after Mr. Chapman's election Dr. Mitchell claimed the honor of victory for his side, as he was entirely justified in doing, in the pages of the *Photo-Beacon*, under date of December 10, 1901, the letter bearing his name, charging his fellow members with various shortcomings and soliciting election as Director of the Society.

Dr. Mitchell's opponent was Edmund Stirling, who stood on the same platform as that on which Mr. Vaux had stood when defeated by Mr. Chapman. He had been a member of the Society for many years, and had served it in many ways and capacities, as Vice-President, as Secretary and on various committees. He had taken a deep interest in all branches of photography, and had been a staunch and firm supporter of the Salon movement and the pledges given by the Photographic Society of Philadelphia to continue that exhibition as a Salon in the highest and best sense of the word, as that term was understood by the

* The article in which this appeared purported to be an account of the happenings at a stated meeting of the Photographic Society of Philadelphia. It was thus entitled—

PHOTOGRAPHERS Stirred by "The——"
Exposé, are Planning a BOYCOTT of Future Exhibitions
Under the Auspices of THE ACADEMY!

Beneath this heading appeared a copy of a resolution antagonistic to the Salon under the following caption: Dr. Mitchell's Resolution. The "New School of Photography" Denounced, etc.

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Linked Ring and other leading pictorial organizations abroad. He was also pledged to support a general exhibition devoted to all phases of photography, but he was not willing that the pictorial Salon to which the Society was pledged should be converted into such a general exhibition.

Dr. Mitchell was elected, and by his election the Society put the stamp of its final approval on the abandonment of its past pledges and the conversion of the pictorial Salon into an exhibition of photography in all its phases while still retaining the place of exhibition and the Salon name. Dr. Mitchell has unquestionably won his fight and if in so doing he has placed the Philadelphia Society in an awkward and unenviable position and its honor has been blotted—that is the society's affair and it seems to have been a willing victim.

He has shown himself as good a fighter as an able politician—using such means and people as came his way to the best advantage, having regard rather to the successful character of the results rather than to the delicacy of the means. Mr. Chapman and even Mr. Sartain have been as but pawns in the hands of this skilled player. 'Tis a pity that so able a fighter is ranged on the side of so bad and ephemeral a cause. Pictorial photography while it may have received a set-back in the Philadelphia Society, has been in no way affected in principle. We have traced in the past the rise and progress of the Philadelphia Salon till it ranked with the great pictorial exhibitions of the world—and American photographers were justly proud. We have here traced its decline and fall, and what does it all sum up to—simply that the Philadelphia Society has deliberately thrown away that honor, which will now pass into other hands.

So far as the pictorial movement is concerned it is affected only to the extent of the loss of the support of the Philadelphia Society which, while valuable, was not indispensable.

In CAMERA NOTES, Vol. IV, p. 226, I warned the Philadelphia Society and the Academy of Fine Arts of what might be expected in following the course which they eventually did. They have not heeded the warning and in consequence, the Society has lost the confidence of the photographic world and custodianship of the pictorial Salon; and the Academy of Fine Arts has made itself a laughing-stock and object of ridicule for the entire artistic world.

The pictorial photographers of the country will now form their own organization and hold their exhibitions where the best interests of pictorial photography will be more faithfully guarded and consistently served.

JOSEPH T. KEILEY.

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The Salon Committee of 1900 Makes a Statement.

[CAMERA NOTES is glad to be able to present the following from Messrs. Redfield, Stirling & Bullock, even though the Philadelphia Society at its meeting of February 12th, declined them—its two ex-Presidents and ex-Secretary, men to whom the success of the organization and the fame of the Philadelphia Salon is mainly due,—the right to make answer to the misstatements and consequently illogical conclusions to which the photographic press, as well as the present majority of the Society insist on holding. It strikes us as unfortunate that these three gentlemen, who have hitherto spoken only through their deeds, should have been compelled to seek in our columns the justice denied them by the Society for which they have done so much.—EDITOR.]

PHILADELPHIA, February 12th, 1902.

To the Members of The Photographic Society of Philadelphia:

In view of the attitude assumed by the Management of the Salon of 1901 toward members of the Society and other photographers who did not see fit to submit work for exhibition, and in view of the wholly unfounded and misleading statements which they and others in their interest have made public, the undersigned, who composed the Committee originally appointed to represent the Society in the management of the Salon desire to place on record the facts as to their connection therewith.

It will be remembered that at the stated meeting of the Society on December 12th, 1900, certain resolutions antagonistic to the management of the Society and of the Salon, were, after due notice to the members, fully discussed and finally rejected as "not the sense of this Society."

About the time of this meeting (December, 1900), a member of this Society, who has described himself as "the leader of the opposition to the Salon," published and distributed among the members, certain articles in regard to the Salon (See *Photo American* and *American Amateur Photographer* for December, 1900), the chief characteristics of which were personal abuse aimed at judges, exhibitors and members of the Committee, grossly insulting references to models employed by exhibitors; imputations of personal dishonesty on the part of the management, and a demand for a radical change in the scope of the exhibition so that it should include scientific, medical, illustrative and other technical phases of photography.

With respect to these publications the Committee pursued a policy of silence, believing that the Society at large fully understood the motives for such attacks and would appraise them at their true value.

Honest criticism had always been welcomed and carefully considered by the Committee, and changes in details of Salon management were made in 1899 and again in 1900, where experience showed that improvements could be made. It was felt, however, that necessary changes could be made more safely by those in sympathy with the Salon movement than by those who were not only uninformed as to its purpose, but were its avowed opponents.

Two months later, in February, 1901, the Report of the Salon Committee for 1900, having been presented, resolutions were passed, with *but a single dissenting* vote, authorizing the President "to appoint a Committee with full power to represent the Society in the management of the Salon of 1901." In view of the unequivocal language of that report and the practical unanimity with which the Salon resolution was passed, the Committee felt that it could properly expect the general support of those members of the Society who were interested in the development and progress of pictorial photography.

The same Committee that conducted the Salon of 1900 was again appointed to take charge of the Salon of 1901, and it at once placed itself in communication with the Academy of the Fine Arts. The Managing Director of the Academy, representing that body, informed the Committee that the Board of Directors

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of the Academy was willing to join with the Society for a Fourth Photographic Salon "on the previous terms, provided that the Academy shall have the right originally accorded it of making two appointments out of five upon the Jury of Selection." As all of the previous juries had been named in this way or by joint agreement of the representatives of the two bodies, and as no suggestion of a desire for any change had been made on behalf of the Society, your Committee gave cordial assent to the Academy's terms. At a meeting subsequently appointed, the Committee was asked by the Academy to propose the names of three persons (with alternates) to represent the Society on the Jury of Selection. It was expressly stipulated by the Academy that no person should be eligible to this Jury who had served in any of the previous Salons.

Further the Academy were not to name their representatives until those suggested on behalf of the Society had been considered by the Directors of the Academy. Beyond a very vague intimation, your Committee had no knowledge as to the probable representatives of the Academy. The Committee was informed that after the names it would submit had been considered, the Academy would then propose two names for the consideration of the Society's Committee, and that the Joint Committee would then get together and finally decide the exact composition of the Jury.

In this connection it should be pointed out that the standing and character of a Salon is fixed, not by the language of announcements or the declarations of the Management as to the policy to be followed, but mainly by the personnel of the Jury of Selection. It was the earnest desire of your Committee to meet every proper criticism of previous Salons and to make the Fourth Salon more perfectly represent the object for which the exhibition was established, while at the same time to maintain the high standard which had won for the Philadelphia Salon in three years the primacy among American Pictorial Photographic Exhibitions. As the Committee was thus called upon to name the majority of the Jury of Selection, and as it had no definite knowledge of the intention of the Academy other than assurance given by the Managing Director that it wanted a "more popular" show, the undersigned with a full sense of their responsibility, submitted the names of three persons for Jurors, with two as alternates, all of whom they had reason to believe would command the confidence and support of pictorial photographers. Although these names were submitted prior to a date especially fixed by the Academy and several weeks prior to the Society's annual meeting in April, no communication was *ever* received from the Academy, either in acknowledgement of the Society's proposal of Jurors, or in reference to their own selections.

When as the result of the election on April 10th, last, a new President came into office, the credit for whose election was publicly claimed by the party opposed to the policy of the previous Salon Management (*Photo Beacon*, May, 1901), the members of the Committee, following the precedent set in 1898 after a change in the Presidency, and desiring to acquiesce in what now appeared the wish of the Society, placed their resignations in the hands of the new President, "in order that he might be perfectly free to act as he saw fit, without embarrassment by acts of the previous administration." The resignations were at once accepted, a reason given being that "manifestly it would be a bad practice to have a Committee exercising its functions under a President who did not appoint them and with whom they might not be in accord." It may also be mentioned that notwithstanding this view of the President, all *other* Committees of the Society were reappointed with practically no change, the composition of the Board being almost the same as before the election.

From a personal standpoint the members of the old Committee did not at all regret being relieved of a task which each year seemed to grow more arduous, and which for this year promised to be a disagreeable one as well, owing to the great diversity of opinion as to matters of policy in both organizations.

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It now only remained for the new administration to give the Society the sort of an exhibition it desired and for which purpose it was elected. The old Committee now became, so far as the Salon was concerned, simply ordinary members of the Society, with the same rights, privileges and duties. It was at once recognized, however, that the actions of the old Committee members, as regards the exhibition, would be carefully watched and their course subjected to criticism.

It was therefore agreed among themselves that they would carefully avoid any action which would be considered as an attempt to impose their views of Salon management or to influence in any way the actions of their fellow members or photographers at large with respect to participation in the Salon. This course has been consistently followed since that time and by no act or word of theirs have they intentionally sought to hamper the Salon management in the slightest degree.

It is not the intention or desire of the undersigned to criticize the Fourth Salon in any way. It stands as an accomplished fact and will be regarded differently from different points of view. For reasons which seemed perfectly sufficient to them and entirely within their rights as individual members of the Society, they did not participate in the Salon. In this respect they stand in exactly the same attitude as other members of the Society, who did not submit work to the Juries in 1898, 1899, and 1900; yet the old Committee have been subjected to a series of unwarranted attacks against which they hereby place on record their emphatic protest. They have been charged in public and in private with "boycotting" the Salon; placing obstacles in the way of the management by misrepresenting the character of the exhibition; of maintaining a "rule or ruin" or "dog in the manger" policy, and of inspiring and industriously circulating statements urging photographers to refrain from exhibiting. These allegations are absolutely false. They are so far from the truth that the slightest inquiry, prompted by a desire to know the real facts of the case, would have established their falsity. As no effort has been made to correct these misrepresentations the undersigned request the Society, as a matter of justice, that this statement be given the same publicity as may be accorded to the report of the Salon Committee of 1901.

ROBT. S. REDFIELD,
JNO. G. BULLOCK,
EDMUND STIRLING.

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Philadelphia and Facts.

[The following article, in which he makes public certain hitherto unpublished history of last year's salon, is from the pen of Mr. Edmund Stirling, for many years secretary of the Photographic Society of Philadelphia and member of the Salon Committee 1900.—EDITOR.]

IN reading the great mass of written comment, controversial and otherwise, relative to the Fourth Philadelphia Photographic Salon, 1901, printed in the photographic journals of the country, one must be struck by two salient facts:

(1) The editors of most of the magazines devoted to photography do not seem to attach great importance to the special qualifications and fitness of those who write for them upon the subject of photography as a fine art, it

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apparently being assumed that a knowledge of technical photographic processes is all that is needed to equip a person to write with authority on the work of those who are striving "to employ photography as a means of artistic expression." It would appear to be about as logical to call upon the same writers to lay down the law upon the subjects of microscopy, spectrum analysis and bacteriology, because photography plays a part in the study of those branches of science. That they are not asked to do so may be accepted as evidence that the incongruity is recognized, but they do not hesitate to rush in and pass expert opinions on matters of art, in blissful ignorance of the fact that no one is deceived but themselves as to their fitness for the task.

"The tale is as old as the Eden Tree—and new as the new-cut tooth—
For each man knows ere his lip-thatch grows he is master of Art and Truth."

The editor, however, knows, or should know, better, and glibness of pen and confidence in self should not be allowed to pass current as "art criticism."

(2) Much of the printed comment on the Salon is strongly partisan in character, and being signed by persons having no immediate contact with the persons and events treated of, bears internal evidence of having been inspired directly by the management of the Salon. (See *Harper's Weekly*, Dec. 7, 1901, for evidence of this.) The good taste of this method of influencing the judgment and opinions of writers whose unbiased and individual view may alone be of value, is, to say the least, questionable; but when in addition, personal abuse of fellow photographers (who, acting within their undoubted right, refused to send work to the Jury) and apparently deliberate misstatements of fact are introduced. a stronger word of condemnation seems called for. Making every allowance for contradictions due to different points of view, partisanship and bitterness have led to misrepresentations and personalities which are indefensible. Whether these unfortunate variations from the truth originated with the writers or with the over-zealous sources of inspiration, it is not necessary here to inquire. They are unfortunate either way, and it must be plain to all will not contribute either to the advancement of pictorial photography nor to harmony and good feeling. No cause, however good, can justify evil methods; and the management of the Salon of 1901 will not raise their work in public estimation by the policy which seems to be outlined in the articles to which reference has been made.

A few concrete examples will point out the moral, if they do not adorn the tale. Three of the articles on the Salon, printed by as many monthly photographic journals, were from the pen of a single writer, George W. Fairman, of Washington, D. C., whose opinions as to the level of the exhibition as a whole and the artistic value of individual exhibits are not now the subject of consideration. Mr. Fairman, however, goes out of his way to make various statements about the Salon of 1900 and its management, which cannot bear the most cursory inquiry as to their accuracy, and it is a matter for wonder that they could have escaped the editorial blue-pencil and reached the light of day. In the *Times*, for instance, he assails the Jury of 1900 and expressly charges that they monopolized the catalogue illustrations! A single glance at the catalogue would have shown him that not a single one of the illustrations were by

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members either of the Jury or of the committee of management. In the entire series of Salon catalogues, in which forty-seven illustrations were used, once only was a print by a juror reproduced in the catalogue of the Salon at which he acted, and in the whole number only seven of the illustrations were by persons who had acted as jurors, either in the past or at subsequent Salons. Where inaccuracy is shown in so obvious an instance what must other statements of fact from such a source be worth?

This is not all. In *The Camera and Dark Room* for January, 1902, Mr. Fairman discusses the subject of "New Workers in the 1901 Philadelphia Salon." In his article he goes out of his way to charge that the Salons of 1899 and 1900 (in one of which he was himself an exhibitor) were "so strongly dominated by the personality of a few of the members of a single camera club" that they were "made the exhibitions of the work of the Jury of Selection and a few of their friends," and that the Committee of the Photographic Society of Philadelphia prostituted the generosity of the Academy of the Fine Arts and abused the trust committed to it by the Society by entrusting it to others! In giving currency over his own signature to charges of personal dishonesty against Alfred Stieglitz, Gertrude Käsebier, Clarence H. White, Frank Eugene, Eva Watson Schütze, F. Holland Day, Henry Troth and Frances B. Johnston, who composed the Juries of 1899 and 1900, Mr. Fairman, of Washington, has written his own condemnation. To deny his allegations would be to give them a dignity they do not merit. The only purpose in calling attention to them is to point out what extremes of partisan misrepresentation have been resorted to in the present case. The Jurors of 1900, who have been especially assailed by the element for which Mr. Fairman speaks, need no defence. These men and women have worked for years to build up and encourage the pictorial movement in photography, and hundreds of their fellow workers can testify to the unselfish and generous help they have given to those who were striving to justify the use of photography as a means of artistic expression. That their high ideals and unswerving loyalty to the cause have borne fruit in America, the present wide-spread interest in the subject gives ample evidence. Whether their insistence on the highest standards of achievement, or the policy of the Salon of 1901, shall prove the best calculated to advance the movement and establish the claim of photography to rank as a fine art, time alone will show. Offensive partisanship, however, will retard and not advance the cause.

Mr. Fairman's zeal to serve those for whom he speaks leads him into still another unfortunate position. In *The Camera and Dark Room* article he dwells upon the large number of new workers introduced to the public by the last Salon. The authorities differ as to the effect upon the general standard of the exhibition of this new work, but Mr. Fairman's *opinions* are not now under review—only his statement of facts. His plea is that this new work was wrongfully excluded from the previous Salons, and that the great achievement of the Salon of 1901 was to rescue it from oblivion. He selects for special mention sixteen exhibitors whose work, he declares, *"on his own knowledge,"* was "denied admission" to the Philadelphia Salons prior to 1901. It is most interesting to note that the *records* of the Salon show that of the sixteen exhibitors named by Mr. Fairman *"on his own knowledge"* as having been denied

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admission, nine had never submitted work prior to 1901 and could not, therefore, have been denied admission. Moreover, one more of the sixteen named, was *twice* an exhibitor at the Salon, but under another name. Of the remaining six, only *one* had submitted work more than once, and four had each submitted one print only. In order to make out his case against the Jurors of 1898, 1899 and 1900, Mr. Fairman could not have chosen more unsuitable examples. In fact, the complete record would have served him little better, for of the eighty-seven new workers represented in the 1901 Salon, twenty-four only had tried before, and nineteen of these once only! The truth of the Fourth Salon was made up largely of new workers because many of the photographers who had supported the previous Salons did not send. Of the 120 exhibitors (in the catalogue), only thirty-three had been represented before, and *ten* of these exhibited by invitation and without submitting their work to the Jury.

These are only a few of the many weak spots in Mr. Fairman's armor, but enough has been shown to indicate, as has been said, the extremes to which partisanship may be carried. Perhaps it is too much to expect the photographic press in general to command the services of art critics of the experience and high standing of Mr. Caffin, but there are qualifications which they should possess which seem sadly lacking in the writings here quoted.

EDMUND STIRLING.

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Odds and Ends Clipped from Some Art Magazines.

THE fourth Philadelphia Photographic Salon represents a progressive development in pictorial photography in the United States. While comparisons are odious it is impossible to consider this exhibition without calling to mind the previous ones.

The Salon, it will be remembered, was organized to represent the best photographic work of the time, strictly limited to the "pictorial." It was never intended for a nursing-school for budding talent, but for the purpose of gathering together the work of the best artists within reach. The multiplication of exhibitions all over the country affords ample scope for the development of new material, and on the principle that the best will always reach the top, the Philadelphia Salon was originally designed to represent that, and that only.

It is only fair to say that this is not the view taken by the large majority of the present day. Had it been so, this fourth Philadelphia Salon would have been something worth recording, instead of simply representing a reaction from the other view. This, however, results in a very creditable exhibition, but not a salon. While there was doubtless no conscious intention of lowering the standard, such a result must appear inevitable when we consider the circumstances and conditions under which the present exhibition was developed.

Two facts stand out in marked relief. First, that the majority of the jury did not represent the pictorial movement, two of the members at least being technical photographers who have never claimed to be interested in nor to have had practical experience in the making of a picture by photography; secondly, the methods adopted by those who demanded a change in salon standards had the unfortunate effect of alienating the sympathy and support of those American photographers to whose work the development of the pictorial movement is indebted.

Had the Philadelphia society fully understood the meaning and purpose of a salon, and if the management had been alert to set in array the efforts of the best artists within

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reach of its influence, this exhibition might have attained the dignity to which it was formerly sought to raise it. As it is, we have before us, with few exceptions, an entirely creditable showing of photographs; but let me repeat it, we have not a salon. This, the reader will readily understand, is not a mere distinction without a difference.

In looking over the collection of work at the Academy, one cannot but be impressed by the variety of standards; one is carried from extreme to extreme with a suddenness that is startling. At one end of the scale is represented the superb work of F. Holland Day, while on the other, not to particularize, we have the " deadly common-place." An American salon cannot be called representative which omits the work of seven out of the ten American members of the "Linked Ring."

It is only necessary to point out the fact that the present exhibition contains no contributions from such true artists as Gertrude Käsebier, Frank Eugene, Eva Lawrence Schütze, Alfred Stieglitz, Joseph T. Keiley, Mathilde Weil, Clarence H. White, Eduard J. Steichen, Mary Devens, and William B. Dyer. From a purely photographic point of view, the fourth Philadelphia Salon is a popular success which presents many encouraging features in spite of the drawbacks which have been pointed out in this article. If it do no more than emphasize the necessity of a "policy of reconstruction," much will have been accomplished.

The present show, while ostensibly dominated by a policy of liberality and breadth, has really displayed the very narrowness of which the previous management is accused. Personalities have been allowed to come into the discussion of salon affairs; and reviews have been written which plainly show a desire to retaliate. This is particularly unfortunate, and will make the work of restoring harmony very much more difficult. To lose the help and interest of those who are doing the strongest work in pictorial photography is bad enough, but to try to kill utterly the salon movement in America is a grave matter to be responsible for. That the salon movement is in danger few interested in photography will deny.

Philadelphia has not appreciated her blessings, and has allowed little personal jealousies to come between her and the furtherance of a movement to have photography rank with other fine art. She may in consequence be deprived of the pleasure of ever again entertaining a real photographic salon. Our prestige will be gone. And when it is too late to repair the error will we be satisfied to console ourselves with the reflection that is was "Better to love amiss, than nothing to have loved?" I sincerely hope that we will stop and think before it is too late for Philadelphia to win back her laurels, but I am confident that the movement has too much strength to be adversely influenced by any extremes of bad temper on either side.

This review has no intention of going into details concerning the individual exhibits. That has been most carefully done by Mr. Caffin for a photographic journal, and by other competent critics. But the notice would be incomplete without some cordial commendation of several of the exhibitors.

F. Holland Day, of Boston, has several really beautiful pictures. His portraits of Eduard J. Steichen and Maurice Maeterlinck are most interesting, especially as they give you the artist's conception of their characters, rather than the realities. Maeterlinck, for instance, is portaryed as an entirely normal-minded man, and if it were not for the crystal globe in the back-ground there would be nothing to suggest any of the mysticism by which the public knows him. On the contrary, we see Mr. Steichen in an extremely fantastic mood. The portrait of Madame Le B., from another point of view, suggests everything that we think makes up the character of a French woman: it is dainty, delicate, and elusive.

Next to Mr. Day's work comes that of Francis Watts Lee, also of Boston. He has selected the Public Library for the expression of his artistic feeling, and we find his arrangement of bright sunlight very delightful, for he has managed to keep the shadows from being hard, and yet his pictures could not be called flat in the least. His portrait of "Billy" is a real treat, for it is a straightforward boy without any embellishments except his boyishness.

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ODDS AND ENDS CLIPPED FROM SOME ART MAGAZINES.

The group adjoining Mr. Lee's seem to be made up of very good records of people and places abroad, some of which have been enlarged. Mr. Abbott, of Philadelphia, is to be congratulated upon his exhibit, as is also Mr. Blount, of Newcastle-on-Tyne, England, and many others.

OLIVE M. POTTS.

(*Brush and Pencil*, January, 1902.)

THE Fourth Annual Exhibition of the Philadelphia Photographic Salon, just concluded at the Pennsylvania Academy of Fine Arts, has been an occasion of considerable controversy. Personalities have introduced into the affair, on which no good can now be done by dwelling. But the principle involved is the main thing, and that is concerned with maintaining the highest possible standard. Some avow that in this last exhibition the committee made a concession to popularity, while this body replies that it had no intention of doing so, and does not think that there is any falling off this year in the quality of the exhibits. Nevertheless, the misunderstanding has caused a considerable number of the most distinguished photographers to hold aloof, and to the extent of their absence, at least, the recent exhibition was weaker than in previous years.

But it is past, and I prefer to dwell upon the incident rather in its relation to future exhibitions. What is needed in a salon, it seems to me, is a showing of the very best in pictorial photography--the best as judged by quite exacting principles of selection. Anybody can make photographs—of some sort or another; the majority of amateurs, and not a few professionals, have not passed through any studentship in the principles of picture-making, as painters do; great numbers rely vaguely on taste rather than on knowledge; and the result is an infinite variety of standards, of which the larger proportion are below what the painter would achieve. Yet it is the aim of photographers to establish the claim of their craft to be reckoned among the fine arts. They cannot expect this claim to be admitted unless their pictures show those qualities which are looked for in the productions of other mediums. It becomes, then, simply a matter of common sense that in the salon, which is to be the great object lesson of the year as to the standing of pictorial photography, they should insist upon a standard as high as possible, that the lesson may be entirely convincing.

In the present state of photography it seems necessary that even a higher standard should be adopted than a painter's jury would apply to pictures submitted for one of their exhibitions; because a few different pictures, while they may lessen the quality of an individual exhibition, will do no particular harm to the cause of painting, though they will be stumbling-blocks to the public who are trying to discover what good painting really means. But even painters, or those who know something about art, have hardly yet begun to realize that a photograph can have any serious claims to pictorial consideration; and these are the people whose imaginations need to be captured first. And by what means?

In talking of the highest standard, one alludes, first of all, to a fine composition, not necessarily on academic lines, but showing a cultivated intuition for unity and baiance; good tone; gradations of color instrinsically beautiful and relatively harmonious and true to nature; character in the choice of subject, individuality and personal feeling in its treatment, and lastly, as a finishing excellence, if possible, the combination of all those qualities in so marked a way and with such evidence of a vivid personal conception, in the development of which at every step the artist has displayed his controlling influence, that we may say the picture has style.

Judged along this line of qualities, the only American pictures in the recent exhibition that singled themselves out as conspicuously good were the examples shown by F. Holland Day.

If the salon is to be of continued usefulness, some means must be found to reconcile the present conflict of opinions, and the best chance of that lies probably in an entire reconstruction of its machinery.—C. H. Caffin in the *International Studio*, January, 1902.

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N. Y.

1901-1902.

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THE CAMERA CLUB DEPARTMENT

HENRY H. MAN, J. EDGAR BULL, AND LOUIS B. SCHRAM, PUBLICATION COMMITTEE REPRESENTING THE BOARD OF TRUSTEES

Proceedings and Club Notes.

Regular meetings were held on November 12 and December 10, 1901, and on January 14, 1902. A special meeting was held on December 3, 1901, to discuss "measures calculated to increase the activities of the club."

At all the meetings Mr. Aspinwall, the president, was in the chair. The balances in the club's treasury were as follows:

On November 12, $3,790.28.

On December 10, $3,935.69.

On January 14, $3,689.77.

At the November regular meeting the matter of changing the method of selecting a nominating committee was again broached but a motion for the appointment of a special committee to consider the subject and report upon it was lost.

A discussion in which several members participated ended in the adoption of a motion that the president call a special meeting to discuss methods of increasing the activities of the club.

The president announced the appointment of Mr. Stieglitz to fill the vacancy in the Print Committee caused by the death of Mr. J. Ridgway Moore.

The special meeting on December 3 was more largely attended than any of the regular meetings. The president read letters from several members setting forth varying opinions and suggestions.

Mr. Stark proposed exhibitions of prints by members in competition, the members of the club to vote as to the merit of the pictures, and the three pictures receiving the highest votes to be reproduced in CAMERA NOTES. Mr. Stieglitz stated his willingness to carry out the suggestion of publishing the prints selected by vote if he might also reproduce in like manner three prints to be selected by artists as the best.

After discussion of these suggestions, in which a number of members participated, other matters were discussed at length including the importance of the club's adopting and adhering to a definite aim and a definite standard whether technical or artistic.

Mr. Abel offered a resolution in three parts, (which was laid on the table for consideration at the next regular meeting) as follows:

I. That the secretary be instructed to prepare a monthly circular, containing full particulars of the various meetings, subjects for debate, lectures, exhibitions, etc., for distribution among the members.

II. That the club hold competitions open to members at stated periods, not less than four competitions to be held yearly.

III. That the club hold a national salon yearly, commencing in the year 1902, and that the president be instructed to appoint a committee of three or more members, with power to add to their number, to investigate the matter and formulate plans for the holding of such national salon.

At the regular meeting on December 10, after reports by the treasurer, the Dinner Committee, the Print Committee, the Library Committee and the Committee on Meetings, the club proceeded to the discussion of Mr. Abel's motion, laid over from the special meeting, taking up each part separately for discussion and vote. The first part of the resolution was adopted in the following final form:

"I. That the regular monthly notices be mailed earlier than has been customary and that the secretary include in the same such a list of coming events as he may know of so far as practicable."

The second part of the resolution was adopted in this form:

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"II. That two members' exhibitions be held annually.

"That the competition be open to all members but that no print be admitted if made from a negative, a print from which has won in any previous competitions.

"That the prints in these competitions be judged by all members, the three prints receiving the highest number of votes to be published in CAMERA NOTES.

"The same pictures to be judged by three artists or art critics, not members of the Camera Club, the three best prints selected by these artists also to be published in CAMERA NOTES.

"A medal to be given by the club to every one whose picture is selected both by artists and members of the club."

It was decided that the conduct and organization of these exhibitions be left to the Board of Trustees.

The third part of the original resolution was withdrawn.

On motion of Mr. Ferguson the president was authorized to appoint a committee of three to institute and conduct monthly exhibitions of lantern slides.

At the regular meeting of January 14, 1902, no discussion took place on any subject of general interest. The completion of the catalogue was reported by the librarian; the Rotograph Company presented to the club a stand for the exhibition of prints, and a letter was read from the Essex Camera Club requesting our members to participate in an entertainment on February 11.

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Trustees' Meetings.

Regular meetings of the Trustees of the Camera Club were held on November 25 and December 30, 1901, and on January 27, 1902. A special meeting was held on December 16, 1901, an adjourned meeting on January 13, 1902, and a special meeting on February 3, 1902.

The Trustees also met informally at the house of the President on the evening of January 15 for the purpose of conferring with certain members of the club invited by the President to meet them and discuss matters of interest to the club.

At the meeting of November 25 the following persons were elected to active membership: Dr. Frederick A. Lyons, Mr. Herbert Smith, Mr Alexander C. Proudfit, Mr. F. L. Donahue, and to non-resident membership, Mr. Aimé Lachaume, Dr. Peter S. Bruguiere.

At the meeting of December 30 there were elected to active membership Mr. R. B. Minns, Mr. Rudolph Neidlinger, Mrs. E. W. Caldwell.

At the special meeting of January 13 to active membership: Mr. Paul B. Haviland, and Dr. Charles H. Peck, and to non-resident membership, Mrs. Kate Rankin.

At the meeting of January 27, to active membership: Mr. A. Radclyffe Dugmore, Mr. James G. Menzies, Mr. Horace T. Rowley, Mr. F. E. Baird, Dr. J. Oscoe Chase, and to non-resident membership, Mr. Henry Hall.

The principal topics of general interest discussed at the meetings or acted upon were as to the selection of new quarters for the club (the present lease expiring May 1, 1903 and a renewal being impracticable); the appointment of committees to carry out the plan of members' exhibitions, to arrange for and conduct the Club Smoker and Annual Auction, to conduct the monthly lantern slide exhibitions; the amendment of the house rules, and lastly and most important, the making of arrangements by which the chairmen of committees shall attend certain meetings of the Board.

The last topic will be more fully dealt with elsewhere.

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Joint Meetings.

The Board of Trustees of the Camera Club have recently decided to hold more frequent meetings, and to make arrangements by which at alternate meetings of the Board the Chairmen of standing and special committees and the Librarian, if not other members, shall attend, so that the work of the committees and officers may be discussed, suggestions be given and received, and the Board may be brought into closer contact with the actual working of the club than heretofore.

In former years it was usually practicable to appoint members of the Board as chairmen of the most important standing committees. The Board being an elected body, and its members in many instances being very busy men, it has in recent years turned out to be impracticable to select chairmen who are members. Few members of the Board can give the necessary time to the performance of the onerous and engrossing duties of certain of the committees. At present the most important standing committee whose chairman is a member of the Board is the House Committee. The performance of their duties is extremely important to the comfort of the members and the success of the club, but obviously that committee has less to do with the actual promotion of the objects of the Club than almost any other of the standing committees.

It is a natural consequence of this situation that the members of the Club active in photographic, artistic and scientific work, have found themselves hampered by lack of acquaintance with the views of the trustees. The time allotted to the regular meetings of the trustees was so fully occupied with the transaction of other pressing business as to leave little or no time for the discussion of general policy or even the consideration of questions which might be brought before the Moard by the written reports of committees.

The new plan is to hold a joint meeting of the trustees and of the chairmen of committees on the first Monday of every month for the presentation of written or verbal reports, the discussion of the work of the committees and the consideration of suggestions whether emanating from the committees or from the trustees. If the chairman of any committee is unable to attend at any meeting he may delegate a member of his committee to represent him.

We think it will be found that there is a further advantage in this arrangement in that the chairmen of the different committees at the meetings will be able to make suggestions to each other as to the work of their respective committees which may turn out to be useful.

The first of these meetings was held on Monday, February 3d, and, while the plan is subject to change in details, it is probable that in future business will be conducted substantially in the same manner as at that meeting. The chairmen of committees were called upon in succession to make oral reports and suggestions, which were informally discussed by all those present. It has not been thought necessary to keep minutes of these meetings, nor is it expected that formal action in the nature of resolutions will be taken, or appropriations voted, but practically the attitude of the Board of Trustees as to suggestions requiring their action can be known with sufficient certainty to enable the chairman of any committee to know what course he may take, and what responsibilities he may assume without danger of finding himself without the sanction of the Board of Trustees.

Lectures.

On Friday evening, December 6, 1901, the club were entertained by an interesting lecture by Mr. F. Dundas Todd of Chicago on the subject, "Parallel Paths to the Pictorial Paradise."

On Thursday evening, January 9, 1902, Mr. Dwight Lathrop Elmendorf lectured on "Motion Pictures," exhibiting a remarkably interesting series of motion pictures recently made by him as well as the work of one or two other experts. He showed his apparatus, explained methods and material and supplemented the subject proper by exhibit-

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ing a few of his inimitably colored sides recently made, including an interior of St. Mark's, Venice, of a quality to astonish even those familiar with the products of his camera and brush.

On January 23 Dr. James H. Stebbins lectured on "Photochemistry of Silver Compounds," and on January 28 Mr. Osborne I. Yellott ("A. Smiler") of Towson, Maryland, lectured on the subject as announced on "A Plea for Rationalism in Photographic Controversy."

Mr. Yellott's lecture was rather an indictment (followed by prosecution, with arraignment, evidence and summing up, if not conviction) than a plea. Those who remained after the usual hour for stopping the elevator had the privilege of hearing Mr. Stieglitz and others respond to Mr. Yellott's eloquent, protracted and earnest philippic.

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Exhibitions.

During the months of November and December, 1901, and January, 1902, the following exhibitions have been on the walls:

From November 13th to November 30th.
Mountain Views and Scenery, by Miss Mary Vaux and Messrs. George Vaux, Jr., and William S. Vaux, Jr., of Philadelphia.
Prints (of pictorial subjects), by Mr. Arthur E. Becher, of Milwaukee.

From December 20th to December 31st.
Prints by Mr. Clarence H. White and by May R. Stanbery, Katherine S. Stanbery, Ema Spencer and T. M. Edmiston, of Newark, Ohio.

From January 2d to 16th, 1902.
Rotograph Prints, including prize prints in the recent competition instituted by the Rotograph Co.

From January 27th, an exhibition (to end February 15th), of prints by Mr. Frederick Colburn Clarke.

The varied character of the exhibitions left little to be desired by those who wish to see the best quality of work by photographers of different schools. While the Vaux prints gave pleasure to those who judge photographic excellence by the technical quality of the print and its accurate reproduction of the features of beautiful scenery, the work of Mr. Becher, on the opposite wall, offered a refuge for those who prefer to find in the composition of a photographic picture a clue to the individuality of the maker and an expression of artistic feeling.

Mr. White's work needs no comment. The work of the other exhibitors, Miss Spencer, Mr. Edmiston, Mrs. and Miss Stanbery, was very similar in manner to that of Mr. White.

The exhibition of prints on Rotograph paper included work of photographers scattered all over the United States, some of whom were professionals and others amateurs. It presented great variety of subject and treatment, and included the prize-winning prints of the competition recently held by the Company.

The prints exhibited by Mr. Clark show not only variety of subject and treatment, but of medium. They also serve to demonstrate the progress of this clever worker and his artistic as well as technical skill.

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The Annual Dinner.

On the evening of Saturday, December 21st, over seventy members and guests of the Club dined at the New York Athletic Club. At the principal table, besides the President of the Camera Club, were Mr. Van Wormer, the President of the Athletic Club; Mr. Hudson Chapman, President of the Philadelphia Society; Messrs. Dexter H. Walker and William D. Murphy, former Presidents of the Camera Club; Mr. D. S. Plumb, President of the Orange Camera Club, and Mr. Geo. E. Ashby, President of the Microscopical Society.

The Dinner Committee, consisting of Messrs, Cassard, Schram and Bull received and deserved hearty commendation; and the speeches, which it is impossible to reproduce here, were closely listened to and amply applauded.

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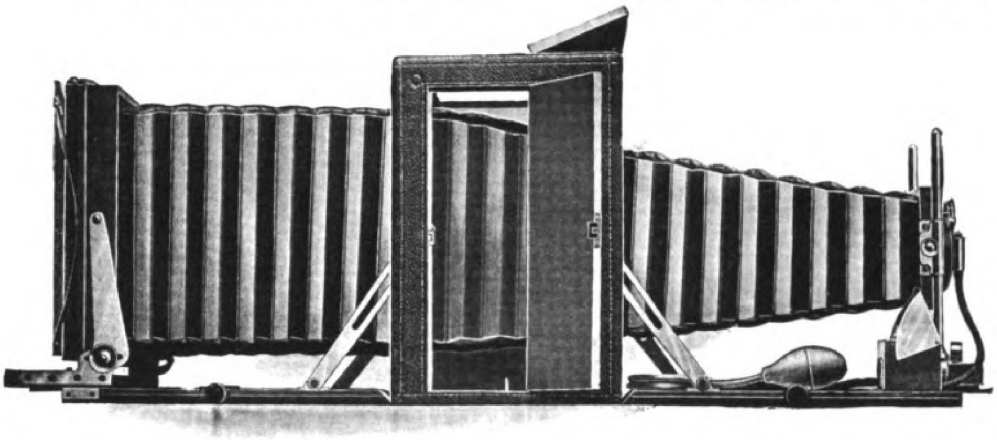

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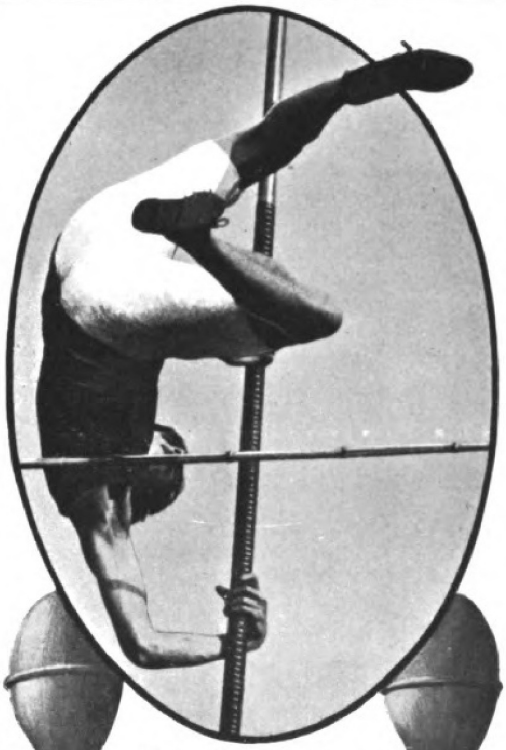

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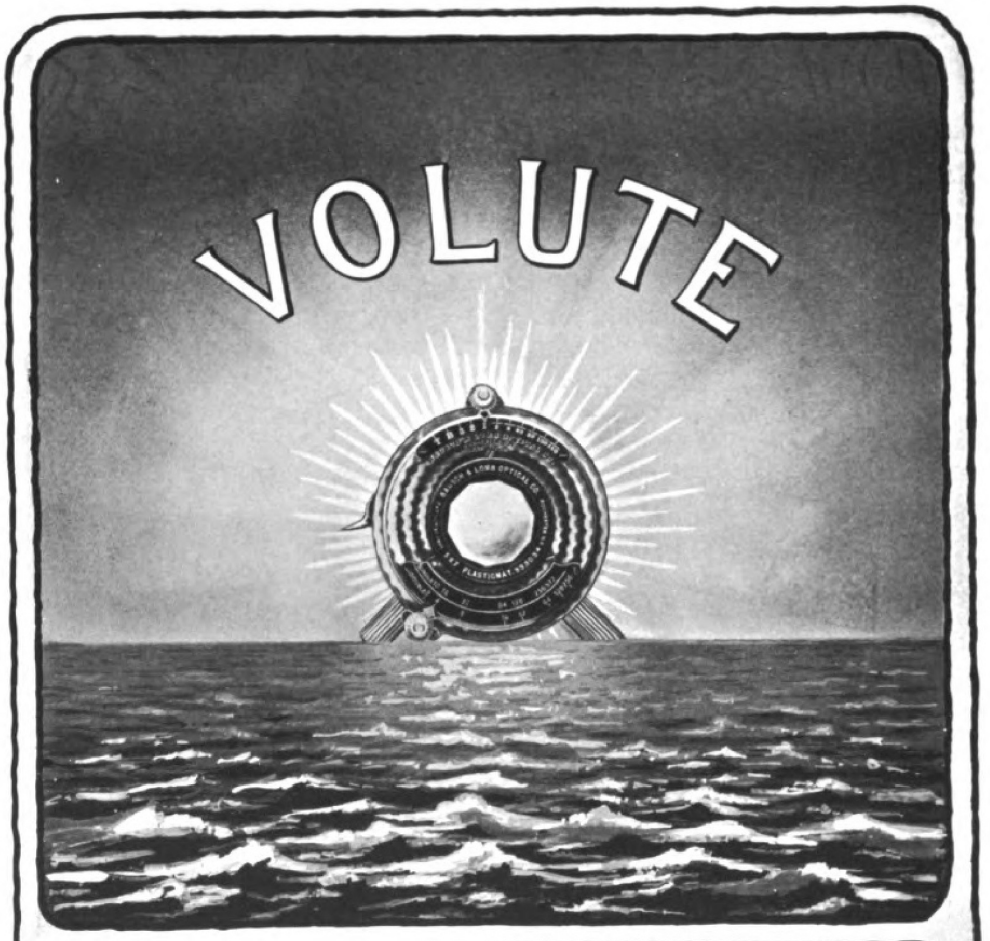

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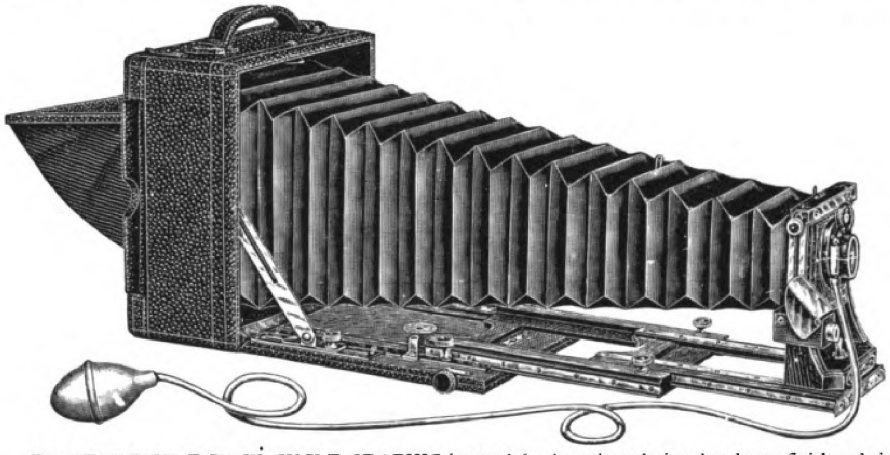

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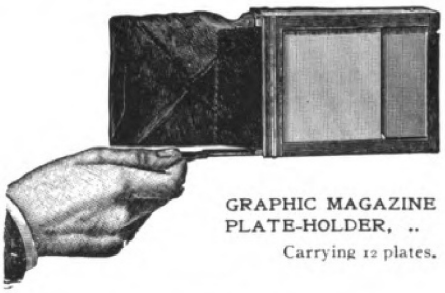

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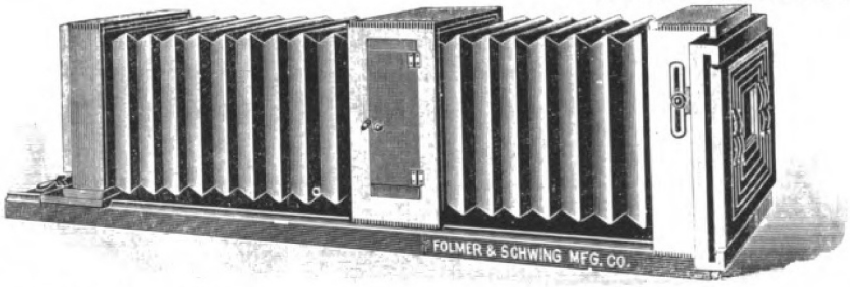

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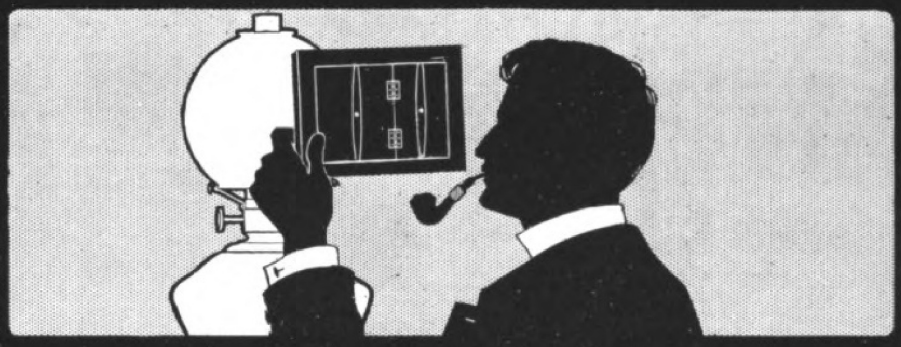

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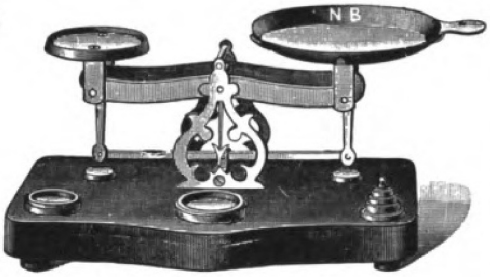

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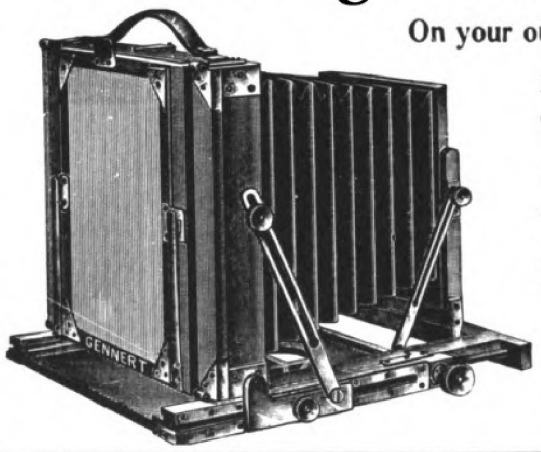

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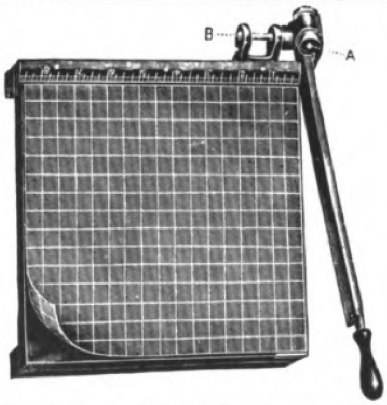

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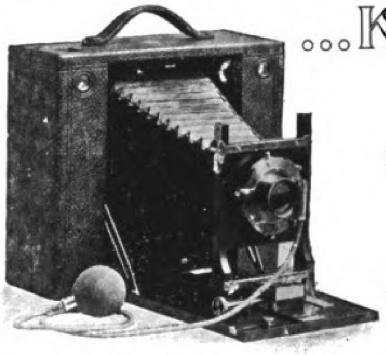

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	SINGLE TRANS.	DOUBLE TRANS.	SINGLE TRANS.	DOUBLE TRANS	SINGLE TRANS.	DOUBLE TRANS.	SINGLE TRANS.	DOUBLE TRANS.
Cabinets or Smaller	$0 50	$1 00	$1 35	$2 70	$2 50	$4 00	$4 00	$6 00
6½ x 8½	75	1 50	2 00	3 60	3 75	6 00	6 00	9 00
8 x 10	1 00	1 75	2 75	4 50	5 00	8 00	8 00	12 00
	One or More. EACH.							
11 x 14	2 00	3 00						
14 x 17	3 00	4 50						
16 x 20	4 00	6 00						
18 x 22	5 00	7 50						
20 x 24	6 00	9 00						

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Cabinets or Smaller	$0 40	$0 75	$1 10	$2 00	$2 00	$3 50	$3 50	$5 50
6½ x 8½	60	1 20	1 60	3 00	3 00	5 25	4 80	8 25
8 x 10	80	1 60	2 15	4 00	4 00	7 00	6 00	11 00
	One or More. EACH.							
11 x 14	1 75	2 60						
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18 x 22	4 00	6 00						
20 x 24	4 80	7 20						

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97	Warm Sepia.	106	Red Chalk.	160	Platinum Black.
100	Standard Brown.	113	Portrait Brown.	162	Brown Black.
103	Warm Black.	115	Lambertype Purple.	163	Blue Black.
104	Engraving Black.	151	Sea Green.		

No special quality of negative is required; the kind known as clear glass with not too much contrast are the best. Foggy, flat or hard negatives should not be expected to yield good carbons.

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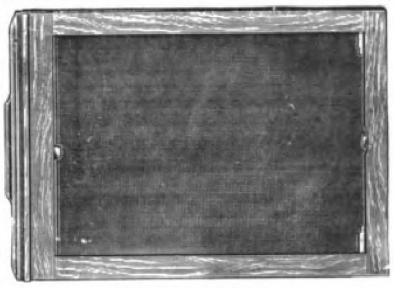

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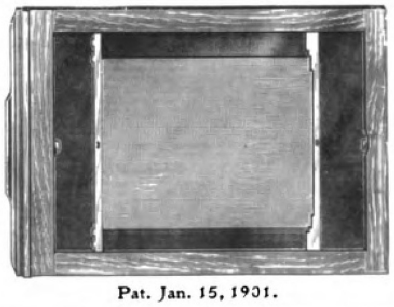

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F. N., New Haven, Conn.—Yes, the Rotograph competition closed November 15th. The judges have passed on the pictures sent in and the results will shortly be made public in "The Bromide Monthly."

T. G., Springfield, Ill.—"Where can I buy Rotograph Bromide? My dealer can't handle it as he is in the trust." A.—If you cannot get the paper from your dealer (and we caution you against taking substitutes), the Rotograph concern will, we believe, send the paper direct from their office in New York.

E. B. S., Baltimore.—"I have been advised by a friend to try Rotograph Bromide, as I do not seem to be able to get the result I want on —— and ——. Can you give me the names of any of the big men in photography who use and can endorse it?" A.—We do not generally care to go into personalities, but for once we will make an exception. Dr. John Bartlett, of the *Camera*, Phila.; Osborne Yellott, Oscar Maurer, Alfred Stieglitz, and many members of the Camera Club, N. Y., Brooklyn Academy of Photography, Jersey City Camera Club, etc., etc., are enthusiastic endorsers of the paper.

E. P. L., Denver.—Yes, you can get particulars, copy of the magazine, "The Bromide Monthly," etc., together with a sample package of paper by sending 10c. to Rotograph, 101 Fifth Ave., N. Y.

F. T. O. B., N. Y.—"What paper is used in the Bromide papers now on the market?" A.—The Rotograph emulsion is coated on pure Rives and Steinbach papers only, which cannot be said of all the other makes on the market.

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Camera Notes

A Quarterly

The Official Organ of
The Camera Club N.Y.

Vol. VI. No. 1

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Volume VI, No. 1

ERRATA.

Owing to the haste in going to press, as well as to the handicap of using linotype, a number of errors have crept into these pages which were not discovered until too late for correction.

Page 18, 5th line, *Bryant* should read Briant.

Page 39, 6th line from bottom, *was* should read *were*.

Page 39, 2d line from bottom, *descriptive* should read *decorative*.

Page 57, the third paragraph should read "*And*" this is not only the best exhibition ever held by the Arts Club, but the best of its kind that has yet been seen in New York."—*New York Sun*, March 12.

Page 69, ¶ 8, line 1, *Steiglitz* should read *Stieglitz*.

Page 77, 6th line, *E. N. Woodbury* should read *W. E. Woodbury*.

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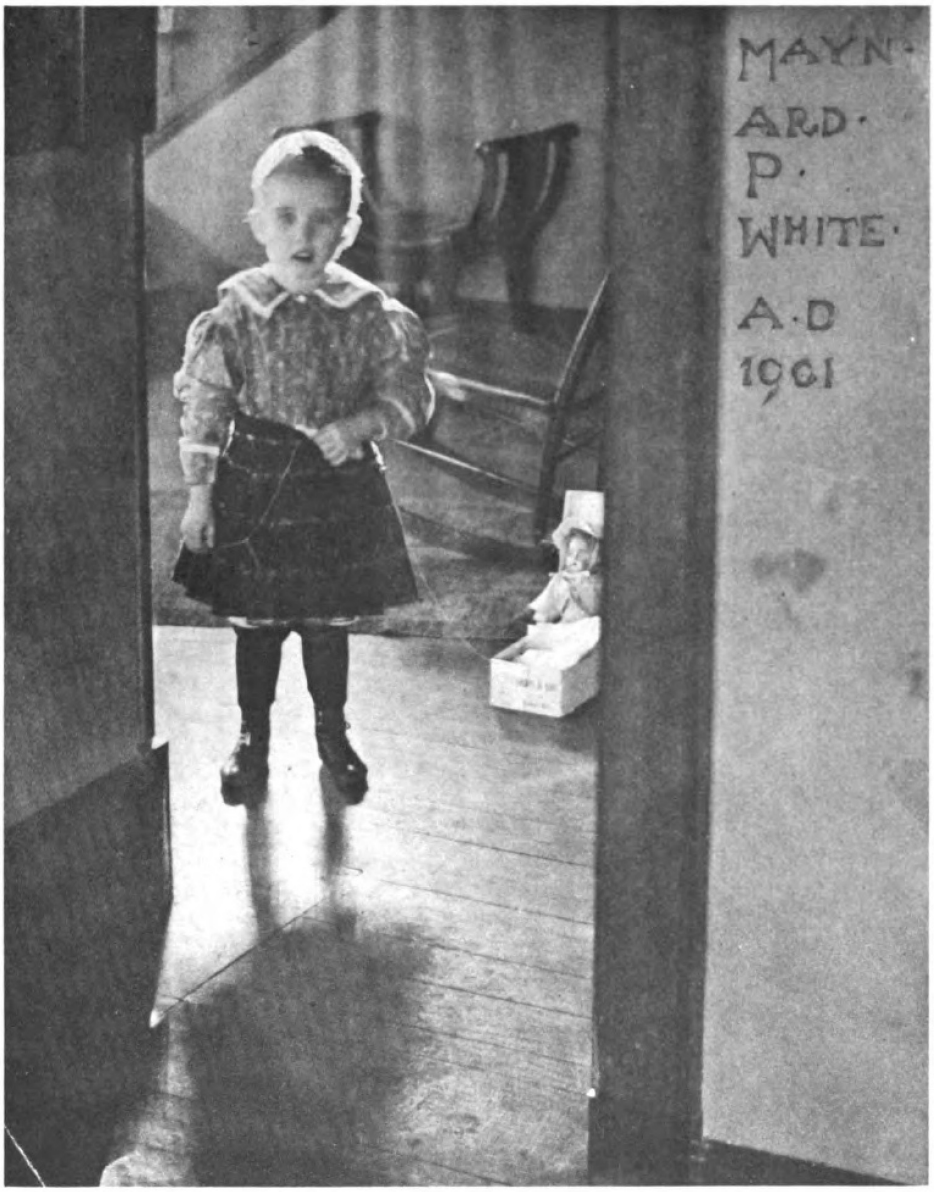

PORTRAIT

By Clarence H. White
(Ohio)

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CAMERA NOTES

VOLUME VI JULY, 1902 NUMBER 1

EDITED AND MANAGED BY ALFRED STIEGLITZ. EDITORIAL ASSOCIATES: JOSEPH T. KEILEY, DALLETT FUGUET, JOHN FRANCIS STRAUSS AND JUAN C. ABEL. ISSUED QUARTERLY AT THE CAMERA CLUB, No. 3 WEST TWENTY-NINTH STREET, NEW YORK

Valedictory.

AFTER the publication of this number, the management of CAMERA NOTES, under whose auspices the magazine was founded and developed, finds it impossible to continue its labors.

Recent events* within the Camera Club of New York have made it incompatible with the ideas and principles for which we have striven, that we should continue to conduct this magazine. The official policy of the club, as indicated by the deliberate nominations of a new Board of Officers avowedly out of sympathy with the policy so long maintained by CAMERA NOTES, makes it incumbent upon the Editor and his associates, in justice to the desires of the club as expressed by the nature of its nominees, to leave the new management with a free hand to inaugurate and shape its own policy, unhampered by the convictions to which we are so uncompromisingly pledged.

The manner of the birth of CAMERA NOTES is no doubt unfamiliar to the majority of our readers, including all but the oldest members of the Camera Club, and we feel that we owe it to ourselves to give a brief resumé of the beginning and growth of the enterprise. Not only were the rapid development and high standard of the magazine due to the enthusiasm and indefatigable labors of the Editor, but its very inception was a product of his devotion to the club and to photography.

Some five years ago, there was presented to the Board of Trustees of the Camera Club by Mr. Stieglitz, a plan for the establishment of an illustrated quarterly publication, to take the place of the then intermittently published leaflet of the Proceedings of the Club (*Journal of the Camera Club*). This plan readily received the unqualified approbation of all the Trustees, as it guaranteed the club against any expenditure greater than had been appropriated annually for its semi-occasional leaflet, in return for which every club member was to be furnished with a copy of the magazine without individual assessment. As a condition precedent to undertaking this labor of love and enthusiasm, it was

*To the reader who is interested in knowing the further particulars which have culminated in our withdrawal, we suggest the careful perusal of the Club Department, pages 69, 70, 71, 72, 73, 74, 78, 79.

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stipulated by our Editor that he was to have the unhampered and absolute control of all matters, direct or remote, relating to the conduct of the proposed publication; in short, CAMERA NOTES, while published for the club, was nevertheless an independent institution. So with no other assistance than the three hundred dollars and the approbation of the club, was begun that undertaking which has now reached its culmination.

The initial policy adopted in our relation to all branches incident to the production of the magazine, has consistently governed the management throughout. What that policy has been, our readers and those having had business relations with us are best able to judge. By careful economy, each year saw an ever increasing profit which was immediately devoted to the improvement and enlargement of the NOTES, until the climax was reached, when a recent single number exceeded in size our whole first volume. For the first four years, the annual club appropriation, despite the increase in club membership of nearly one hundred, and the consequent ever increasing drain upon our resources, never exceeded, and once fell below the original subscription. With the last volume, a new arrangement became necessary.

It may be interesting to such of our readers who have sympathized with us in our efforts, to know that the twenty-one numbers we have published, representing a total output of *twenty-one thousand copies* (each issue being limited to 1,000, as originally planned) cost approximately *eighteen thousand dollars,* of which the club contributed *eighteen hundred and fifty dollars,* receiving in return over one-third of our whole edition.

Of the good we may have done photography, others must judge. In striving for ideals as we have conceived them, we have at times, in order to attain the ends we sought, been compelled to antagonize many of the workers in photographic fields for whom we entertained the highest regard. If in these encounters we may have ruffled the feelings of our adversaries, we beg now to assure them that our warfare was waged for principles, and not against persons; and to express regret, if in the course of the conflict, we have been compelled by circumstances to assume a position of seeming self-assertiveness bordering on the indelicate.

Before saying farewell, we must acknowledge the many courtesies shown us. To the advertisers in our pages, we feel indeed indebted for the loyalty and liberality with which they have supported us. With few exceptions, they have continued their patronage without interruption, despite the gradual increase in rates unaccompanied by any enlargement of edition. While we know that they have received a full return for their investment, yet without their liberal co-operation and appreciation CAMERA NOTES would have been a financial impossibility.

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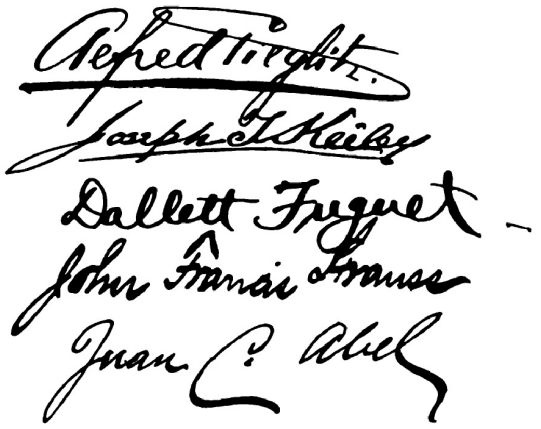
VALEDICTORY.

To our readers and our contributors, and to such of the officers and members of the Camera Club as have been appreciative of the five years of unceasing labor and devotion, we extend our heartfelt thanks for the encouragement and kind words which have been our sole remuneration for the self-imposed task in behalf of the "Cause" of Pictorial Photography. Many members of the Camera Club of New York, we fear, have been at times sadly misrepresented by us, and forced to stand before the world as upholding principles with which they were out of sympathy. To those who feel aggrieved at this, we feel we owe an apology, for having used them in the interests of the advancement of American Photography, to which the Camera Club of New York is pledged by its constitution.



New York, April 7th, 1902.

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To William M. Murray—An Appreciative Acknowledgement.

Several years ago Wm. M. Murray, through the stress of urgent business obligations, was compelled to sever his connection with CAMERA NOTES. He had been connected with the magazine from the beginning. His services were of such character as to place all those interested in the cause of scientific and artistic photography—as well as of par English—very deeply in his debt.

The Editor of this Quarterly is still further indebted to Mr. Murray for the able and unselfish assistance rendered in the editing and building up of CAMERA NOTES during its first two years of existence. It is but fitting that at this time and in this number of CAMERA NOTES, it be recorded that Mr. Murray's services are gratefully remembered. A. S.

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The Philosophy of Laughter.

"Tutto nel mondo è burla."

EVEN though all the world be a stage, does any idea of it ever penetrate the mind of the philistine. Never could he believe that he is but a trivial actor in the Drama of Life. Therein he is pitifully pathetic; he is squalidly tragic in his negativeness, for no Samson could shatter the temple of his self-conceit. As soon could the pillars of the world be overthrown and the firmament brought down. But it is doubtful if even thus the philistine could be made to see stars larger than the rush-light on his own altar.

Most of those who know more, of course desire to play upon the philistine. He is the butt for wits; the poor devil who is pinched and pummeled by sprites and elves, while the fays dance about him and he blinds himself, for fear, from the brilliance of spiritual apparitions. Young artists may try to electrify the earth-dulled one, while enthusiastic critics belabor him and proselytizing transcendentalists endeavor to prod his soul. But there are also those who feel too thoroughly their human kinship, and their "touch of nature," to permit them to turn in any way upon their fellow man without a qualifying sense of comradeship. Shakespeare made an immortal of Falstaff because our great dramatist was too all-wise not to give some sympathy to this knave of philistinism. Verdi, re-creating in music Boito's fine adaptation from the plays, was too big and tolerant merely to laugh at this man-mountain of mundanity. He allows even this ignoble personality moments when the laugh is with him; even this spiritual cur has his day.

The militant Wagner, fighting for due recognition, naturally tinctured comedy with bitter satire; but Verdi was ending a long career of successes. Comedy, tragedy, and melodrama—that nondescript on the confines of art,—all played parts in his depictions of the Drama of Human Life. After Verdi had at length put in music the passions of Othello, the ingeniousness of Desdemona, and the wily knavery of Iago, he turned again to Shakespeare. And then this wonderful old man of eighty made a music-drama, in the true spirit of comedy, in which the multifarious characters have an intensely vital existence as well as an extremely artistic expression. These music-folk live and laugh, plot and make love, in the woof of melody, each in the color and figure of his kind; but through, and underlying it all, is a warp of harmony, fine and strong, flowing from beginning to end. So Verdi not only sighs and sings with the young lovers, is mischievous with the wives, and jealous with the husband, but also laughs with, as well as at, the well-tricked Falstaff.

In the opera of course all ends happily. Even the unctuous philistine forgives those who have baited him, ere all go to sup together. How else could it be ended by a musician who had grown wise enough to hear and write the fundamental harmony of life underlying all the conflicting incidents of terrene existence. Of the exquisite art with which this is done, the ordinary hearer realizes little, and therein is a chastening lesson for the callow critic or young artist who desires to please by his technique, for the music flows as naturally and unpre-

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CHARCOAL EFFECT

From a "Gum" Print

By Mary Devens

(Boston)

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tentiously as a sunshiny brook, and only musicians know how skilful it is and how well this is concealed. The magnificent final fugue seems but a spontaneous outburst of joy; yet good musicians declare that marvellous is the contrapuntal ingenuity of this melody, with which Verdi closes in gnostic merriment his drama and his long career.

These is always a certain amount of pressure on those who are living a strenuous life, that tends to make them disputatious in their differences and severe in criticism. But critics, and all others who have destructive words to cast, should endeavor to hear and attune themselves to the universal harmony, woven of life, as well as to the individual notes and figures; much as we should listen to the music-drama of Falstaff, should the opportunity be vouchsafed us. If we "sit under" Verdi and men of his breadth, whenever and wherever we may, at least we may learn that which most of all makes for the sympathy of culture—that is, to laugh together, although we differ on questions of art and science. The differences are, comparatively, so small, often so entirely superficial, and they are so useful for vital development, while our choice is often so dubious and fickle: "Which lily leave and then as best recall!" We may well adapt the remark of an old Irish habituée of "the Island": "let us laugh while we may, for our theories and beliefs may soon go to the Morgue, and it will be a very long time before anyone will come to take them out."

It is the highest philosophy of life to laugh together, although we be most serious workers; and when we differ, still to laugh. It has taken many centuries to bring us to a suspicion of the fact that we need not burn our fellow-players because they do not always echo our formulations:

Comrades in life are we,
All seeking the ultimate good,
Though diverse our tongues may be,
For wide is our brotherhood.

DALLETT FUGUET.

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"The great end of art is to strike the imagination."

"Few have been taught to any purpose who have not been their own teachers."

"The value and rank of every art is in proportion to the mental labor employed in it, or the mental pleasure produced by it."

"Beauty and simplicity have so great a share in the composition of a great style, that he who has acquired them has little else to learn."

"Experience is all in all; but it is not every one who profits by experience; and most people err, not so much from want of capacity to find their object, as from not knowing what object to pursue."

"It is certain that the lowest style will be the most popular, as it falls within the compass of ignorance itself; and the vulgar will always be pleased with what is natural in the confined and misunderstood sense of the word."

And of those ambitious of immediate success: "They must, therefore, be told again and again that labor is the one price of solid fame, and that whatever their force of genius may be, there is no easy method of becoming a good painter."

"I wish you to attend to this that you may try yourselves, whenever you are capable of that trial, what you can, and what you cannot do; and that, instead of dissipating your natural faculties over an immense field of possible excellence, you may choose some particular walk in which you may exercise all your powers, in order that each of you may be the first in his way."

—*Thoughts from Sir Joshua Reynolds.*

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On Genre.

GENRE subjects have always enjoyed more popularity with the general public than any other branch of the art of painting. The wielders of the brush however have always looked upon story telling in painting as something unworthy of the highest ideals of their profession.

By this they do not altogether mean that minute study of details and exact presentation of facts make their productions conspicuously uninteresting as works of art, but rather that they lack those qualities which are associated with the most advanced phases of modern art.

This hatred for genre subjects has always seemed a rather futile agitation to me. Nobody with any pretense to taste will deny that those painters who devote the utmost care to the most insignificant objects (and who are still considered by the large majority the pillars of art, because their shortsightedness is relative to the ordinary seeing capacity of the crowd), are artistically inferior to those who master touch and technique, the problems of tone and color, and the decorative side of painting.

But how about the little Dutch Masters, who were genre painters in the strictest sense of the word, and who nevertheless understood to invest the true likeness of their subjects with a charm and fascination far beyond ordinary graphic powers and force of draughtsmanship? And cannot also the paintings of a Fortuny and Knaus, for instance, be defended on the same grounds?

You may say that such men are exceptions, that the harmonious concentration of vision, peculiar to them, lifts them above minor talents, painters like Defregger, Vauthier, and Mosler, whose pictures are like pages torn from a popular novel. But if there are exceptions, the fault can hardly lie in the choice of subjects, and the question whether a genre painter paints artistically or not, is reduced to a large extent to personal opinion.

Let us investigate this matter a little more closely. First of all, it will be necessary to ascertain of what material a genre picture is constituted, an extremely difficult problem, as it is well nigh impossible to draw the boundary lines with indisputable precision.

The standards which guide the painters in their judgment have assumed no definite shape, they are mostly a matter of personal feeling and the traditional "ism" of some special school, and consequently not to be relied upon. Moreover they are full of paradoxes.

Take for instance a painter like Defregger. No matter how this painter might treat a group of peasants, we would classify his picture at once as *genre*. On the other hand if we are confronted with a peasant by the hand of Israels or Liebermann we would hesitate and prefer to call their production "a study." And yet there is in both the same careful study, the same striving to get at the secrets of certain types of humanity, the same desire to record completely and definitely their special traits.

The whole difference seems to lie in the conception, for it cannot be denied that both pictures tell a story. The one is told à la Dickens in a popular way,

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the other in the style of a writer of the modern realistic school, which may be some day just as popular as the other one.

But the problem is still more difficult. For how shall we classify a single finished figure of Meissonier or Zamacois! We might be inclined to call it a study, as long as the figure is merely placed against a background without any special occupation, while we would designate it as genre as soon as the figure is represented as playing chess, looking at a piece of statuary, etc., or in other words approaching the anecdotal style of painting. On the other hand who would deny that the women of Stevens, who are generally depicted in interiors and employed in one or another phase of domestic or social life, do not show the same subtle refinement and psychological insight as the ladies of Aman-Jean or Dewing, who sit in attitudes of pensive grace against backgrounds that are nothing else but color arrangements.

True enough, but Stevens is an exception, he is a psychologist and a colorist of the first order, somebody will argue. He is infatuated with anything feminine which suggests to him harmonies of tone, in which the richer color chords shine like the faint lustre of ancient gems in a twilight atmosphere.

If this argument holds good, then the subject is not the point at all, but the treatment alone. Although story telling is, in my opinion, rather unæsthetic in the pictorial representation of human figures, as long as these are seen separately and individually and not *en masse,* as by the impressionist painter, I see no reason why genre subjects should be tabooed altogether, as it depends entirely on the way they are treated. In ideas Fortuny has hardly more to tell than Gerôme for instance, but how differently he tells it! To him life is a masquerade, ebullient and capricious, where every detail glitters like a piece of jewel-clustered brocade. All that should be avoided in pedantic realism, which busies itself with every little thread stealing out of a buttonhole, and which can see only things detached in detail and not as a harmonious whole.

In artistic photography the situation is a similar one, the same fight is on and almost the same arguments could be used in regard to the works of Dumont, Eickemeyer, Stirling, White, Käsebier and Steichen. However there is one difference. A painting, no matter how trivial or prosaic its subject may be, can still charm by technical qualities, in which certain characteristics of the artist may be reflected, while a photographic genre picture à la Defregger or Vauthier, no matter how cleverly composed is always hopelessly inartistic. It depends too largely on the models and their ability to pose, and to remain natural looking while a long studio exposure is taking place. It is almost a physical impossibility. Eickemeyer's "The Dance" was a most ambitious attempt to overcome these difficulties; he had the proper models and studio outfits on hand, he thought out the composition night and day, altered it frequently, made study after study until he finally succeeded in getting a faultless picture from the photographic point of view. Artistically it is of no more interest than a reproduction of a painting by Diehlman. The same might be said of White's "Ring Toss." The means of modification do not seem to be sufficient to generalize the facts which the camera tells with such unrelenting bluntness. The more artistic a photographer is, the more will he see in an object what he looks

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for, but the camera will never fail to remind him that there are forms in nature which the mind at the time did not perceive. A study of these two prints will give a fair estimate of the limitations of the photographer's craft. Elaborate genre scenes in which several figures are introduced are practically impossible, and to strain after effects like these means but to invite failure and to join hands with mediocrity. One and two figure subjects lend themselves more easily to photographic treatment as Dumont and White have successfully proven, but their efforts are hardly more than finger posts in the right direction. They lack virility and *esprit*, and excite as pictures hardly more than a passing interest.

Steichen and Eugene are as far as I know the only ones who might possibly succeed in discovering and expressing in photographic genre some of that "painter" element which we admire in the works of a Liebermann or Israels. For those who are not initiated into the painter's technique it very much resembles the pursuit of the impossible, an occupation which they should leave to people of less discretion than they are supposed to possess.

SIDNEY ALLAN.*

✦ ✦ ✦

The Greek Influence in Photography.

UPON a pleasant morning in 485 B.C., while the Athenian populace were busy ostracising those of their number who had become disagreeably prominent, a strapping young Greek, who had been too much occupied to practice penmanship, asked Aristides to write the name of Aristides upon shell. Our young friend, who sold melons at the foot of the Acropolis, had been scrupulously honest in his business dealings and it riled him that Aristides should be called "The Just" while his own honesty escaped recognition. This was one of the not unnatural results of that great discovery of the Greeks—Democracy.

We too have fallen upon a democratic age and are citizens of that great Republic of Art—Photography. What wonder then if some of us are looking for scribes to fill in names upon our shells? Are we not free and equal beneath the glorious banner of the Bulb and Button? If to-day we brush-develop the Sunday World Wonder Page, shall we not to-morrow compare the merits of Clarence White and Botticelli? If in fine we deal in photographic melons, shall we therefore endure to hear a Käsebier or a Steichen called "The Just?" Go to! Pass me a clam-shell.

J. B. KERFOOT.

*Sadakichi Hartmann.

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WINTER LANDSCAPE

By Rudolf Eickemeyer, Jr.
(New York)

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Eduard J. Steichen, Painter-Photographer.

[Mr. Eduard J. Steichen's position in the photographic world is unique. His pictures are creating a sensation in all those Parisian and other continental art circles which have had the opportunity of examining his work. Over a year ago, we had decided to devote an entire number of CAMERA NOTES to Steichen and his ideas. In view of the extreme subtlety of his originals, it was deemed advisable to await his return from Europe, so as to enable him to personally supervise the reproduction of his pictures and thus do the greatest possible justice to himself and to ourselves.

Force of circumstances, referred to elsewhere, has willed it otherwise. This is greatly to be regretted, as Mr. Steichen's pictures are of such beauty and importance that "CAMERA NOTES" which has fought so mercilessly for that cause embodied in Mr. Steichen's pictures and ideas, seems incomplete without the realization of the above referred to plan.—EDITOR.]

"I SHALL always stick to photography, for there are, in my opinion, certain pictorial ideas that can be expressed better by photography than by any other 'art medium.'" These words explain Steichen's relation to artistic photography, for he is by profession a painter and always intends to remain one and wishes to be considered as such. He has taken up artistic photography as another painter might take up lithography or etching.

As a manipulator of the rubber bulb, he has the reputation of being an innovator of judicial and well-balanced views; he is, with justice, given by popular verdict a position among the most capable, and is well established upon the ladder of official recognition.

He has, more than most photographers, the chance of securing real consideration and willing acceptance for any new departure that he may be moved to make, for he has already gained for himself a place which he shares with no one else. Like Eugene and Käsebier, he has set himself the task of getting painter's results, an aim which with him—as he is a real connoisseur of the painter's technique and touch, and able to transfer a resemblance of brushwork without falling into eccentricity or morbidness—seems, for the first time in the history of artistic photography, to be perfectly legitimate. Steichen's work refuses to fit itself into any of the various schools at present in vogue. He is groping for the new. Young, accomplished and full of energy, he has the courage to experiment and the ambition to break with conventional laws and to create new formulæ of expression. He is thoroughly modern, the "enfant terrible" of the American school, as Demachy has so aptly remarked.

There is a profusion of creative power, a bold, manly conception in all his work, combined with a sense of balance, harmony and proportion. Above all, he possesses a thorough knowledge of the material he employs, its possibilities and conditions. He creates from the essence of the material, so to speak, which in all art expressions is the very starting point and only guarantee of real success.

But he does not yet see his subjects with his own eyes, all his own way. The impress of absolute personality does not yet distinguish his work. His prints are undoubtedly imitative (viz, his "Victor" plagiarized from Stuck's painting) but they display a quality of imitation and receptiveness which is

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evidently the prelude to a decisive and sincere originality. That he has arrived at anything like final conviction no one who has followed his sudden growth and progress would dare to assert. His life, hitherto, has been one of change and evolution. He has passed almost unconsciously from one step to another, and has in apparent obedience to the æsthetic instincts which control him, varied his performances to suit each phase in his own belief.

Look for instance at his portraits of himself. In one of them we find all the ear-marks of modern poster composition, in the other one—a masterpiece in its breadth of vision, its vigorous touch and its fierce, violent dashes of high light—a strong flavor of the Dutch Old Masters is perceptible.

In his "Silver Buckle" where the sparkle of a polished buckle gives life and color to the picture, we are reminded of the Whistler school, and his portrait of the sculptor Rodin, an imposing silhouette of a bearded profile in the lower right corner against a white marble statue looming in ominous import and filling the remainder of the picture, we feel the influence of the Symbolist school, in which the artists try to reveal with regardless freedom the innermost secrets of their soul.

His landscapes show equal knowledge of contemporary art ideas. His "Pool," a charming evensong, is a marvel of tone and poetic sentiment. They show a deep love for the lulling influences of *harmonious* rather than *true* values and their gentle relationship. He admits in this print the ideal of the modern tone painter, that nothing matters, neither impression nor definition, if only tone survives. His low-toned impressionist winter landscapes, quite Japanese as to lines and spotting, reveal great gifts of composition, but they are wanting in air, the atmospheric perspective is altogether absent therefrom, and the whole set appears to be "corked up" and stifling. His "The Judgment of Paris," a composition of a solitary tree-trunk in the foreground and a cluster of three trees in the middle distance, is perhaps the most courageous step onwards into more individual art that Steichen has taken. This dainty picture appeals by its exquisite humor and its animation. Here everything seems alive. The forms flow together into a harmonious entirety, each gaining in importance through the other.

This print shows more than any other that Steichen is by inheritance and nature an artist, who will sooner or later find the opportunity to satisfy that most commendable of all ambitions, the desire to do justice to himself. His present stage can only be regarded as a temporary stopping place on the road to achievements greater than any that can be credited to him at present. Indeed we may reasonably look to him as one of the rarest types of modern artistic photographers, one who may be trusted to waste nothing of his energies in vain, and who also may be inspired to deal at times in the unexpected, and thereby conquer new worlds full of variety and realize the possibilities of great discoveries.

SIDNEY ALLAN.

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Diffusion and Simplification.

CONFUSION and Sillyfication! exclaims the photographer of the old school, as he turns irritably away from the above heading, but his voice has become weak, and it is only a feeble echo of what he would have said to such a title when he was in his prime, some twenty years ago.

But when one thinks of it, diffusion and simplification have been two very strong factors at work on the right side in photography. Undoubtedly, one or the other of them is answerable for a certain amount of untidy, dishonest, short-cut, trumpery work, and this is not their fault, but rather misfortune. Diffusion lends a ready mask for bad work, and it is nothing new that evil doers should shelter under the cloak of simplicity.

It is true, H. P. Robinson and F. Sutcliffe in years gone by showed how much could be done pictorially without either diffusion or simplification, but with the early salons at the Dudley Gallery, strong influences were at work. Many photographers went back to the A B C of their craft, and in various ways, often with fear and trembling, groped for simplicity and broadness of treatment. They felt they must abandon their finished pictures, and begin again, lower down the ladder, trying their powers at *pochades* (so to speak), thereby studying and working at values and tones in a simpler phase, where a good many of the difficulties that assailed them when engaged on a big work were non-existant.

Born as the new movement was, in the home of the New English Art Club, it was natural that the painters of this group should exert a strong influence on the minds of the revolutionists. Indeed they held much the same position with regard to the Royal Photographic Society—then known as the Photographic Society of Great Britain—as the painters did to the Academy. Both were voyagers in a "Mayflower," seeking a wider, freer, and truer atmosphere in which to work out their own salvation. And this the photographers found at the Dudley Gallery, and the early exhibitions gave abundant proof that there were many earnest workers who, though lacking the initiative of the seceders, had yet felt the same want and were ready and willing to join the new movement.

But the artistic temperament is, the world over, sensitive and absorbent, and as time has gone on the effect of other influences is clearly distinguishable. The Glasgow School of Painters has had its say at many an exhibition of the kindred ring, without knowing the fact itself, and probably the photographers most influenced are least aware of the inoculation. Indeed I have even detected an echo in some photographers of the earnest little Newlyn band of painters. We all know how, consciously or unconsciously, the old masters have been laid under contribution by photographers, either in the matter of motive or technique—O Velasquez, O Van Dyck, forgive these allusions!—but this fact alone proves the yearning after simplification and diffusion, for the reader has only to call to mind Velasquez's painting of himself, or Van Dyck's Philip to see both these qualities illustrated by master hands.

I need hardly say that nothing is farther from my intention than to proclaim diffusion and simplification as the only roads to pictorial expression. On the contrary, much of the delight of many a charming photograph would be lost if

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treated thus. But for years a few photographers have been groping after simplicity and diffusion, (generally reviled by the onlooker) and many and devious have been the paths leading to them.

There was the dark era, in the infancy of the Salon, when such men as Haskell and Roland Bryant achieved them by means of a vast gloom. Sombre and black was the background, and a few objects loomed indistinctly out of this Dantesque inferno. Loud indeed were the howls of the critics, but all the same, this was a step towards elimination of the unnecessary, and one could not help realising there was a clever brain struggling with subjects and materials in at least, as far as photography was concerned, a new way, and in spite of all derision they taught their lesson to the crowd and a step was marked in the advancement of photography.

Painfully and slowly photographers have learnt the beauty of restraint. All unessential detail is just so much torture to the critical eye, and so will it detract from what really is good, that the whole scheme becomes too wearisome to be borne. Mrs. Meynell goes further still, seems to find more restful pleasure in even the silhouette of a shadow than in the substance itself. "The shadow," she says, "has all the intricacies of perspective, simply translated into line and intersecting curve and pictorially presented to the eye, and not to the mind. The shadow knows nothing except its flat design." I fancy it is this same revulsion of feeling against that bastard and unreal realism of the ordinary sort of photography—when every useless detail is given its full worthless prominence—that is responsible for the flat effects, some verging on the Japanese, that have, of late years, been such a feature of our craft. In the world of paint there is that class of work of which a certain class of the public say "one could step into the frame, it looks so real," and at the opposite pole is Conder with his bizarre, flat effects, with quaint scenes and figures that never could have existed except in his gifted imagination. Midway between, the late Stott of Oldham, with his idealistic realism, created his atmosphere, and had the power of impressing it so on others, that they felt for the time being those snowy peaks with their wonderful tones of blue and purple were the real thing. But it was not done by niggling detail. In photography there are the Conders and the Stotts, who have broken away from all the old traditions and have created landscapes which express their own individuality and portraits that contain as much of themselves as of the sitters.

The means by which diffusion and simplification are attainable are so varied at the present day. A case of unintentional diffusion of which I was a witness irresistibly comes to my mind. A friend, some time ago, showed me some of his work, which chiefly consisted of groups taken out of doors. In one of these, the figure of a young girl leaning carelessly against a wall, had a striking and charming effect, and was a refreshing contrast to the rest of the people portraved in the same photograph. I could not help openly admiring it, when my sensitive friend, thinking he was being laughed at, actually began apologizing for it, explaining that, as the girl had insisted on standing so far away from the others he had found it difficult to get her in focus. So he had quite unintentionally gained that delicate sketch effect, which has cost others such infinite

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TOIL

By Albert Fichte

(Germany)

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labour, but poor man, he would probably do his best never again to produce anything so refreshingly different from the rest of the work with which he contrived to give me a depressing half hour.

But I have digressed from the subject, viz: the variety of ways with which we can, nowadays, obtain the results here discussed. Lenses are purposely constructed with which any amount of diffusion can be scientifically obtained, and printing processes, such as the glycerine development of platinum, gum bichromate, artigul and ozotype, go far to make simplification comparatively easy to the hand of the artist. But of course these are only the means, the tools, wherewith the worker may be equipped, and with him rests more than ever it did before, the making, or the marring of the result.

We all know—at least we have been told—that photographs should not be framed and hung up, but kept choicely hidden in portfolios, to be peeped at now and again. Under these conditions we should no doubt be a long time wearying of first loves, and they would probably stand the test of an occasional glance for many years. I have found it a quicker plan of elimination to place the prints by various workers that have appealed to me strongly, under glass, and hung on the walls of a room I enter but three times a day, for the purposes of nutrition. Under these conditions the struggle for existence becomes much keener, and the survival of the fittest is more quickly decided.

Looking round that room, I find a remarkable number of the "elect" are more or less diffused in treatment, and they are all simple, and apparently unambitious productions, and I think herein lie their good wearing qualities, for a print that will bear looking at three times every day must contain some elemental truth convincingly expressed. No mere prettiness or clever trifling could successfully stand so severe a test. No photographer who is able to catch some of the true spirit of art in his work is ever likely to appeal to the public. It is a fact that modern photographers who are striving to raise their craft must realize, if they have not already become painfully aware of it. Painters have had to suffer the same misunderstanding, but I do not think at all in the same degree, for there has always existed a certain respect for paint, and what the man in the street did not like, he sometimes was condescending enough to think was what he could not understand. But whoever is wise enough to think they do not understand a photograph—when the veriest ignoramus will boldly criticise and try to sharpen his feeble wit on it, and no one will thank you for inferring that it may be above his intelligence?

Still, let us be thankful that photographers are now no longer dependent on the appreciation of the ignorant, for in every country there is a certain number of artistic photographers to whom good work will appeal, and surely the appreciation of such men is far more worth having than that of the crowd, who cannot rid themselves of the old idea of the camera's work. The appreciation of his confrères was enough for Degas, will not the photographer content himself with the same meed of praise?

"But each for the joy of working, and each in his separate star,
Shall draw the Thing as he sees It, for the God of Things as They are."

WILL A. CADBY.

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The American School.

"Those to whom art is only a trade have never known the great thoughts of the real artist face to face with nature, but by using formulas and conventional processes they are more likely to be understood by the masses, who, in fact, find little interest in new and original work."—*Alexander Tavenier on Sisley.*

THE secessionists of Munich—in fact, all secessions, and it is to a secession better than anything else that the new movement in photography can be likened—gave, as the reason of their movement, the fact that they could no longer tolerate the set convictions of the body from which they detached themselves, a body which exists on conventions and stereotyped formulæ, that checked all spirits of originality instead of encouraging them, that refused its ear to any new doctrine—such groups gave birth to secession.

Photography has long held such a position, and to-day we hear rebellious voices in France, we hear them in Germany and England, while the recent works from America shown in London have a like message.

When Monet, Sisley, and that notable group of men in France dubbed impressionists, first appeared on the walls of exhibitions, they were received with joyous acclamations of a few, but were bitterly condemned by the majority. Men, wise men (sages), looked upon their work in amazement; these splutterings of color were to them freaks, and they did "hee and haw" amongst themselves until they came to the verdict of insanity. To-day we look upon Monet as the master of landscape painting, and even the most conservative do well to admit that this great movement had a healthy influence on modern art. Their canvases were permeated with light, their exhibitions were ablaze with color; one man strove to outdo the other in this effect of ultra-realism and sunlight. Then came the reaction. From all this glare of the sun there came the school of deep low tone. It is not a new note, but an old one in newer form, ripened, as it were, by the fierce contact with a combating element. With the *bravura* of technique gained by this force the painter might be less conscious of the medium.

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Photography and photographers have ever held a unique position amongst the arts and crafts. Of the volumes that have been written in the vain hope of trying to establish thus a place for photography amongst the arts, I am not here concerned, but feel assured that if conviction is to come in such a manner it will never come. Results alone are arguments, and it might be that the admission of photograms into the forthcoming Glasgow Exposition, the photographic exhibitions held by the secession of Munich and like exhibitions in America, ought to be considered as one type of result. Let it be not the medium we question but the man. Our consideration of lithography was an hourly one until Whistler made it an art. Let photographers concern themselves more with art and less with photography and we will have better photograms.

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One need not point to the sources of influence to be found in American work, for Whistler and Alexander are as much in evidence as are the old masters

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and the Japanese. Yet is not the whole movement in modern art similarly kin to this influence? If we in America have felt this more keenly than others it is because we have been more ready to be receptive.

We cannot realize that it should seem strange that, if the photographer is desirous also of being an artist, his work shall communicate the spirit of the painter. Observe how intimate is the relation between the German painter and their school of photography. One is continually reminded of the influence of a Boecklin, or a Leistikow. These photographers are more concerned with art than with dark room text-books.

It is evident that the greatest lessson the average photographer has to learn is to unlearn, and one of his first lessons would be to overcome the idea of a "sharp, brilliant" photogram being a good one. Why this idea? Do we judge any other work of art by this standard? Certainly there are people who will look at pictures with a magnifying glass, but the less said of such people and such pictures the better. If we bear in mind that there is no absolute black and no absolute white to be seen in nature, the idea of such contrasts in a photogram somewhat dissolves. To some of us the lower tones have more of a tendency to make things beautiful than tones more brilliant, and hence the repeated use of them. One strives for harmony—harmony in color, in values and in arrangement.

Carrière, one of the greatest of modern French painters, keeps all his pictures in a low brownish key, using no pure whites or darks, and blending his tones, he secures an exquisite feeling of atmosphere and shrouds that in a lovely sentiment. Certainly, one does not insist that everything does exist in just this arrangement, yet it is a phase that tends to reflect one's individual characteristics.

We often criticise a photogram, expecting more of it than it intends to convey. We would not criticise one of Puvis de Chavannes' sketches from the same standpoint as we would his "Poor Fisherman" in the Luxembourg. If we look at Keiley's "Study of Flesh," and consider it is such, we do it justice, and as for that peculiar fleshy texture, I know of no other photogram that gives it with such painter-like quality, be it obtained by whatever means it may. Were it called a portrait it would certainly be disappointing. A portrait need not, however, be one of those strange creations produced by the aid of various studio clap-trap we so often meet with, to be a real portrait, for a portrait is only a portrait when it is true to nature as well as to the sitter, and most gallery photograms are very false in their rendering of values, light and tone. One does not generally see people thus. We occasionally find ourselves in darker parts of the world, and, as a rule, feel more easy there.

What a beautiful hour of the day is that of the twilight when things disappear and seem to melt into each other, and a great beautiful feeling of peace overshadows all. Why not, if we feel this, have this feeling reflect itself in our work? Many of the negatives have been made at this hour, many early in the morning or on dark gray days, and thus one is able to give prolonged exposure.

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People before a camera are apt to assume an unreal, stony expression, and that especially when they realise that it is all to happen in one second or a fraction

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thereof, but to hold this look for any length of time is impossible, and in the space of a minute a series of expressions are apt to give something of a "composite" such as a painter would strive for. This for character; then to make the result more than just the mere portrait, one arranges the masses and lines so as to form an interesting and artistic composition, and very often this, it may be seen, is achieved by the use of accessories, in the way of objects, or the placing of lines and masses in the background. In Mrs. Käsebier's portrait of an artist we have a portrait that as such one feels must be successful, and which, as an artistic creation, is very beautiful. It illustrates well what is good composition, the placing of masses and spots, and the very fine values. In Clarence H. White's "Lounging" we find an extremely difficult motive handled with rare skill and judgment. In the use of these very severe lines—lines of a daring few painters would attempt—Mr. White is particularly successful, and, noting the importance of the chair and its angle in the picture, it brings home the feebleness of rules in composition, which are as useless as they are many. Composition and all of its kindred matter must always be a matter of individual feeling, and display of individual skill. If we study it well we realise how much the composing assists Frank Eugene in giving to his "Adam and Eve" such a feeling of grandeur and nobility, a feeling which but few other photograms I know possess. F. Holland Day has employed similar feeling in the "Seven Words" series, yet he has infused these with a more religious quality.

The great spiritual quality in Mr. Day's work is only equalled by his mastery over the technique of his medium. Compare the quality and texture in several of his prints, the bold, strong masses of the "Ethiopian Chief" to the mysterious tones of "Ebony and Ivory," and the beautiful tones and arrangements in some of his portraits. To the critic who condemns all the prints as being alike, such a study would be interesting; and if he were to continue this study to that of the individual workers we might expect more real critiques. As for the motives attempted, the result should speak of the advisability of this. Few paintings contain as much that is spiritual and sacred in them as do the "Seven Words" of Mr. Day. It is a narrow mind indeed that introduces personalities into such a work of art as this. If we knew not its origin or its medium how different would be the appreciation of some of us, and if we cannot place our range of vision above this prejudice the fault lies wholly with us. If there are limitations to any of the arts they are technical; but of the *motif* to be chosen the limitations are dependent on the man—if he is a master he will give us great art and ever exalt himself.

"Although they have long ago won to their sides the critics of intelligence, the *avant garde* of letters, the *amateins* of taste, they have not yet conquered the great indifferent public."

(EDUARD J. STEICHEN, in the *Photogram*, London, January, 1901.)

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BEFORE THE WIND

From a Platinotype

By Charles F. Inston
(England)

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Painters on Photographic Juries.

MOST of the leading pictorial photographic workers of the world have long since definitely come to the conclusion, that jurors for their exhibitions must be drawn from their own ranks. This conclusion has been arrived at after long experience and many experiments. For years, photographers have resorted to the co-operation and assistance of such painters and sculptors as were available, these, as a rule, representing the conventional idea of an "artist"; by which is meant such painters and sculptors as have virtually no prestige amongst the artists themselves, but who frequently stand very high in the estimation of the average public.

As pictorial photography advanced, and the leading photographers came to have a truer comprehension of the real artistic possibilities of their medium of expression, it was realized, that in order to establish pictorial photography as a recognized art, those interested and practicing it would have to select their judges from their own ranks. This idea, together with other causes, was one of the prime factors in the establishment of the London Salon, in which, for the first time in the history of photographic exhibitions, pictorial photography stood absolutely on its own feet. The prime movers in this secession from the exhibition of the Photographic Society of Great Britain (now the Royal Photographic Society), until then the most famous and oldest of photographic exhibitions, were men who for years had been practicing pictorial photography, who had forced its first real serious recognition, and who had been singled out by artists, and even not infrequently by the "artists," as men worthy of artistic recognition, and fully competent to judge the artistic worth of pictorial photogaphs generally.

With the advent of this organized movement, British photography advanced by leaps and bounds, notwithstanding the ridicule of almost the entire British photographic press and the large majority of British photographers. As the Salon encouraged individuality, new ideas and methods, it received recognition from sources better able to judge the artistic value of its endeavors than are the mass of conventional photographers and the equally conventionalized press. What the Salon has been to pictorial photography, those honestly and impartially interested in its history and progress know so well as to make it unnecessary for us to dwell upon here. The very fact that these photographers depended entirely upon themselves, has resulted in making them infinitely more competent to deal with all matters affecting their art, than they would have been, had they remained in the old rut.

It was only through the adoption of this independent course, much as it may have been ridiculed by press, photographers at large, artists, and even "artists," that respect for the earnestness of the workers was gradually forced from their most bitter opponents, and eventually it also proved to have been the direct cause of the recognition to-day universally accorded to pictorial photography.

Though there were photographers on the continent working along advanced lines, yet no organized or recognized pictorial movement then existed outside of England. In America, at this same time, pictorial photography was in its embryonic state and in a seemingly hopeless condition. Developed and fostered

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by the enthusiasm of a few individuals, it was instilled with life by their seriousness and steadfastness of purpose. With the advent of the first Philadelphia Salon, 1898, came the adoption of all the London Salon ideas except those relating to the selection of its judges and the awarding of diplomas to those having pictures hung. Why the method of selecting the judges was excepted can readily be explained. At that time, this country had but few pictorial photographers whose names carried enough weight in the photographic world to permit the formation of a jury composed entirely of photographers, even though the management had desired to secure such a jury.

Owing to the ignorance of the American public, including the bulk of the American photographers themselves, as to the seriousness and real purpose of this movement, it was absolutely essential to imbue this first exhibition with an artistic tone so convincing, that the public mind could be left in no doubt as to the artistic character of the photographic Salon. The writer, a member of the "Linked Ring," when he accepted, together with Robert Redfield (photographer), and three painters of repute (Chase, Vonnoh and Mrs. Stephens), the invitation to act as one of the judges at this Salon of '98, fully realized the shortcomings of the system there adopted; as he had served on innumerable mixed juries in Continental Europe he had had ample opportunity to note artists' idiosyncracies as displayed in judging photographs. Despite the assurances of the management of this first American Salon, the writer was nevertheless sceptical whether the appointed painters would do justice to that task which they had undertaken. As was anticipated, at the day appointed, Messrs. Chase and Vonnoh failed to put in an appearance, having *"more important duties to perform elsewhere."* Thus, history again repeated itself. The photographers, more conscientious than the artists, performed that duty which the latter shirked, and the jury, instead of being constituted with painters in the majority, as originally designed, was, in reality, a jury on which photographers predominated. That the artists were entirely satisfied with the artistic judgment of the photographers on this jury, is placed on record beyond any possible dispute, by the confirmatory act of having affixed their signatures to the diplomas issued by the management on this occasion.

This Salon called forth much new talent, amongst whom the following were most conspicuous: Clarence H. White, Käsebier, Day, Keiley, and Eva L. Watson. The pictures of these photographers created such a sensation, that at the second Salon, the Philadelphia Photographic Society appointed as its jurors: Miss Johnston, F. H. Day and H. Troth; while the Art Academy, recognizing the entire ability of certain photographers to replace the painter and to pass final judgment on the artistic merit of a pictorial photograph, forewent its prerogative to appoint painters or sculptors and appointed Clarence H. White and Gertrude Käsebier as its representatives upon the jury. Thus, in the second year of the Salon, practically all the principles of the "Linked Ring" were finally officially confirmed and established by the Academy of Fine Arts of Pennsylvania.

In the meantime, American photography was beginning to attract attention throughout the world, astonishing the art loving public by its unusual and revo-

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lutionary productions and ideas. The earnestness of purpose displayed in these Salons and the serious recognition accorded to the pictorial worker in his efforts to advance the "Cause," resulted in drawing from their retirement many who hitherto had refrained from exhibiting at all because of the insincere character of most of the former so-called pictorial photographic exhibitions in this country. American photography, in consequence, suddenly acquired such an impetus as to make itself felt wherever interest was taken in the development of this new branch of art expression.

And how was all this accomplished? Solely through the uncompromising attitude of the leaders in proclaiming the independence of their art and maintaining its entire ability to look after its own interests.

The cry for painters on juries is doubly absurd at this time, when Mr. Steichen, whose ability as an artist, indeed an artist of exceptional merit, was first recognized and proclaimed by *photographers,* at last has forced the most conservative of all Art Juries, that of the Champs de Mars Salon, to acknowledge his photographic work worthy of ranking with the arts.

As is well known, the Salon of the Champs de Mars, at Paris, is universally considered as *the* Art Exhibition of the year, and it is the great ambition of all artists to win the favorable recognition of its jury.

The Photo-Salon of Paris has been cited as an example of the advisability of having a Jury composed of non-photographic artists solely, and it is worthy of note, that the Paris Photo-Salon in no way approaches artistically that of the "Linked Ring" of London or any Philadelphia Salon prior to that of 1901. Messrs. Demachy, Steichen, Day and others, who are familiar with these exhibitions and who rank amongst the foremost of pictorial photographers, bear testimony to this. In fact, we understand that it is the opinion of Mons. Demachy that French photography does not rank with that of England, Austria or America, although it has undeniably produced some of the most prominent and active of pictorial photographic workers. Judging by the results achieved in England and America, where aggressive methods to force issues were employed by the original leaders, is it not probable that, if French photographers were more independent, aggressive and possessed of greater faith in the possibilities of photography, this foremost of all art-countries would take the lead? French photography certainly seems to have suffered through its dependence upon the painters for its advancement.

Mons. Demachy himself, although one of the ablest and foremost of the world's pictorial photographers, did not anticipate that his own Paris would be the first to recognize the right of a photograph to admission to an exhibition such as the Champs de Mars. The mere idea of insisting that photography receive recognition as a fine art, on equal basis with the other means of graphic art expression, at the Paris World's Exposition of 1900—a condition insisted on by the writer, when requested by the American Government to collect pictorial photographs to represent the United States officially at this exhibition—Mons. Demachy considered as most ridiculous and unreasonable. And it was left to an American now to prove the logic of this request by forcing the recognition so long sought for.

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Painters as a class, notwithstanding all that has been accomplished, do not to-day take pictorial photography seriously. Nor is this surprising, as they have not devoted any time or attention to the study of the possibilities of the camera as a medium of art expression. They have confined themselves to the study of their own specialty, and have been acquainted with photography only in a casual way. The leading photographic workers on the other hand, have not only studied the technical side of photography, but have likewise devoted their energies and talents to acquiring such an artistic training as is essential to all those desirous of doing honest and sincere work. By technique, as here used, is meant such knowledge of the nature and application of the tools and methods employed as is necessary for the proper expression of those ideas or themes intended to be portrayed. Possibly the main reason which prompts the urging of painter-juries is the popular conception that, because the great mass of photographers have had little or no training in art and are unfamiliar with its simplest principles, advanced pictorial photographers likewise have acquired no knowledge in this direction. Nothing could be further from the truth. The example of these leaders, together with the results achieved by them, has shown to the new workers the necessity of equipping themselves for their calling by a thorough training in art, as a preliminary to a knowledge of photography.

When artist-bodies at length begin to realize that pictorial photographers *may be* artists in feeling and education their attitude must change. When this changed condition is reached, we predict that at exhibitions open to all media of art, photographers will be called upon to judge photographs, just as the sculptor is called upon to judge statues; the landscapist, landscapes; the marine painter, marines; the "figure-man," figure work; the etcher, etchings; the architect, architecture, etc.

It may not be generally known that at the big art exhibitions the jury, though composed of representatives of all the arts exhibited, make it a practice of requiring the specialists to pass judgment upon the exhibits representing their own class of work, and that only in those cases in which the specialists fail to agree, does the mixed jury undertake to decide. It follows that this rule must be applied to photography, as only a photographer has sufficient knowledge to pass upon photographs. Then it will be considered just as absurd to require a painter to pass judgment upon photographs, as it is considered to-day for a painter to pass upon statuary.

ALFRED STIEGLITZ.

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WHEN THE HILLS ARE MOWN

From a "Gum" Print

By Arthur E. Becher
(Milwaukee)

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The "Photo-Secession" at the Arts Club.

March 5th—24th, 1902.

THE exhibition of pictorial photography arranged by the "Photo-Secession," briefly referred to in our previous issue, was opened on the night of March 5th with an address by our editor upon "Pictorial Photography and What It Means." Despite the blizzard which raged that night, a distinguished audience assembled in the exhibition rooms of the Arts Club to hear the speaker. Amongst the interested listeners were Richard Watson Gilder, editor of the *Century;* the Duke of Newcastle, Sir Philip Burne Jones, the painter; George Julian Zolnay, the Roumanian sculptor; Mr. J. Wells Champney, the popular pastelist, and many others. The talk was unprepared and informal, the speaker beginning with a definition of the "Photo-Secession," outlining the growth of pictorial photography the world over, whose culmination was the "Secession." The audience being a general rather than a photographic one, Mr. Stieglitz explained the aims of the advanced workers of to-day and gave some account of their struggles to achieve those ideals which they had set for themselves. He instanced the triple burden of the conservatism of a public ignorant of the possibilities of photography, the opposition and intolerance of the conventional commonplace photographer and the flippant sneers of the whole world of artists—and here the speaker emphasized the distinction between painter and artist, which the average mind has not been trained to distinguish. He dwelt upon the irreparable harm that had been done photography by the fact that it has proven a harbor of refuge for the incompetent in other crafts and professions, who had sought its shelter from the winds of adversity; how they had set the standard of public taste which it had taken many years of united toil and devotion here and abroad to wean from the "photographic atrocities" which were deemed, but a short time ago, the limits of the possible with the camera.

Reverting to his editorship of the *American Amateur Photographer,* which he had accepted for the furtherance of the interests of the craft or art to which he had devoted his life, and the flood of prints, accompanied by requests for criticism with which he had been deluged, our Editor told an amusing anecdote of the refuge he was compelled to take by reason of the lack of artistic feeling or taste displayed in them, in the phrase, *"Technically perfect, pictorially rotten."* Thousands of copies of this criticism had gone forth from his office to the dismay of the owners of the magazine. Having reviewed the more important exhibitions of the world and their effect on pictorial photography, he claimed that a movement which could produce such an artist in feeling and execution as Mr. Eduard J. Steichen (whose work he pointed out upon the walls) was one worthy of the serious consideration of lovers of art. The advances made from the apparently hopeless condition of American photography of a few years previous lent strength to the hope that the future had in store a development of the art far beyond the expectations of even the most enthusiastic exponents of its possibilities.

The audience were then introduced to the elements of the technique of the

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various processes shown in this exhibition, which included "gum," ozotype, "glycerine," straight platinum, carbon, "bromide" and even "aristo." In conclusion he advanced his view that the result was the only fair basis for judgment and that it was justifiable to use any means upon negative or paper to attain the desired end. Logically there was little difference between the generally recognized legitimate retouching of the negative and much frowned upon manipulation of the modern print, which, strange to say, was sometimes achieved by manipulation of lens and development without resort to a dodge of any kind in printing, thus again proving that some of the most maligned prints generally considered faked, were in fact nothing more than "straight photography" from beginning to end, showing thereby the ignorance of these critics and many of those considered fully initiated into the mysteries of technique. In conclusion he hoped that this talk might induce those among his hearers previously unfamiliar with the "new" photography to assume a more liberal and appreciative attitude toward the pictorial possibilities of the camera.

After Mr. Stieglitz had finished he was kept busy for some time explaining and answering the many questions excited by the novelty and beauty of the prints upon the walls. The interest in this show was far greater than its most sanguine well-wishers had hoped for. The rooms of the Arts Club were visited by many more people than had attended any other exhibition within this club.

The pictures having been in every instance picked prints, were largely drawn from private collections temporarily loaned by the owners and were in but few instances for sale.* But four pictures were sold, and these for a total of $170.00 (three at fifty and one at twenty), many would-be purchasers were doomed to disappointment in finding that their selections were not for sale. The public interest and the great success of this exhibition, which not only was the first of its kind in New York, and unquestionably acknowledged by many who had seen all the best photographic exhibitions of recent years here and abroad, to have been the choicest collection ever assembled under one roof. The critics of such newspapers and magazines as devote a portion of their pages to art, gave this exhibition extensive notices and even dwelt in the editorial pages upon the serious consideration which these pictures merited. The *Times*, *Sun*, *Evening Sun*, *Herald*, *Century*, *Cosmopolitan* and others either have or will publish elaborate criticisms and appreciations of the "New Photography." Our space forbids reprinting all the notices thus far published, but two of the most important are herewith given

The New York *Sun*, March 13, writes:

Until March 22 an exhibition of American pictorial photography will remain on view in the galleries of the National Arts Club, 37 West Thirty-fourth street.

This is not only the best exhibition ever held by the Arts Club, but the best of its kind that has yet been seen in New York. For it has been very difficult hitherto in this city to discover what the leading spirits in the new photographic movement were accomplishing, owing to the fact that their work has appeared only sporadically in exhibitions where the issue has been obscured by a general average of lower merit. Consequently the

*One of the pictures exhibited which is the finest copy of the subject extant, and which has achieved great popularity with the critics and the public was so much desired that an offer of three hundred dollars was made for it by an English art collector and refused.

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critics and the public have remained in almost entire ignorance of the movement. But on this occasion the issue has been presented clearly. While the prints exhibited are by no means of equal worthiness, yet there is a sufficiency of good work by a variety of the ladies and men engaged in the pursuit of artistic photography to give one a fair idea of the quality and character of their aims and accomplishment.

This American movement is a branch, and a very lusty and independent one, of the widespread attempt in Europe, more especially in Great Britain, France, Germany, Austria and Italy, to produce pictures by means of photography. Pictures, that is to say, which shall stand the test of criticism that one would apply to a picture in any other medium; that shall be satisfactory in composition, color quality, tone and lighting; that shall have æsthetic charm and shall involve some expression of the personal feeling of the photographer. The photographers who profess these high artistic aims and scrupulously live up to their principles and have the ability to practice them, are necessarily few in number, though steadily increasing; nor are they engaged in scholastic discussions as to whether photography can be reckoned among the fine arts, for they leave such theorizing to the choppers of academic logic. It is not with phraseology they are concerned, but with facts.

"Here is a print," they say in effect; "has it any of the qualities that you find in a black and white; does it give you anything of the pleasurable feeling that you experience before a picture in some other medium? If not, we will try again; but if, on the other hand, it does, then at least to the extent in which this print has affected you, pray acknowledge that there way be possibility of artistic expression in a pictorial photograph. How far the camera is responsible for the result or how far our own modification of its record, we venture to say is not the question; the sole point, as between you and ourselves, being whether our prints have æsthetic qualities and will stand the test of the kind of criticism that you apply to other pictures. If they do not in some cases, the fault is ours; but if they do not seem to in any case, then the fault may be partly yours, due to some prejudice which you have against the photographic picture as such; but whether or not we win your approval, we are far from accepting the situation as final, since our belief in the possibilities of photography makes us regard such achievments as have been reached mere stepping stones to something better."

This is a fairly suggestive statement of the attitude adopted by the advanced photographers, who are not attempting to capture recognition through popular means by adapting themselves to "the high average of intelligence," but are striving, as artists in other mediums are doing, to make their pictures expressions of beauty. How far they have succeeded in their aims may be gathered from this exhibition.

Unquestionably the star exhibit in this collection is the group of prints by Eduard J. Steichen, of Milwaukee, Wis., who is at present living in Paris. He is a draughtsman and a painter as well as a photographer and was represented by a picture in last year's Salon. But he finds that certain qualities can be reached more readily through photography and that the process has a range of possibilities of its own, and so he is by turns a photographer. Among the examples here are several landscapes, some evidently studies, others complete expressions of a mood of nature, but in all of them it should not be difficult to feel the presence of a very artistic spirit, expressing itself in a noticeably individual manner.

One might single out "The Pool," a view of a lonely spot in the woods at twilight with a mystery of light and shadow and a brooding over all of the quiet impressiveness of the hour. Speaking for myself, it seems a picture of unusual beauty in the serious tenderness of its æsthetic appeal. But even if it does not affect you in this way, can you really affirm that the rendering of this scene is merely a record of the camera, one that anybody might have made? Is there no evidence of a hand and brain having worked to secure some particular mood of the landscape, corresponding to some sentiment in the photographer's own self. Or turn to the portraits; for example, those of Lenbach and of Rodin. Each is entirely different in character and each extraordinarily significant of the subject. One has seen the men and knows these portraits to be excellent likenesses; but, better still, one has knowledge of their work and finds in these pictures a very remarkable synthesis of its artistic qualities.

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The photographer in each case has varied his technique, so to speak, for that is what it really amounts to, so that as you look at the portrait of Lenbach you are reminded of the character and quality of the portraits that he himself executes, and in the case of Rodin the sensibility of his art, its marvellous blend of intellectual and sensuous qualities, are brought to your recollection. Both of these portraits represent psychological studies of a very high order, and it would really seem to be unnecessary to draw the attention of anybody who has seen the prints to the artistic knowledge and feeling involved in them. As to the æsthetic charm inherent in these prints it is a different matter. You can take a horse to the water but you cannot force him to drink. So one can only record one's own personal impression of the great enjoyment derived from the manner itself in which these portraits are rendered. It is at once original and artistic in general treatment, as well as in the penetrative analysis of the characterization, very superior to the run of painted portraits.

These points illustrate very clearly and conclusively the futility of trying to establish artificial barriers to artistic expression. If a man has within him the creative impulse, if he is an artist in the true sense of the word, the medium which he adopts to convey his expression of truth and beauty is a matter for his own selection. They illustrate also the resourcefulness of photography and the latent possibilities which it has. A few years ago it would have been thought impossible to produce such prints, and even to-day one cannot fail to feel some astonishment at their new note of excellence, for it is probably not an exaggeration to say that they represent the highest point to which photographic portraiture has yet been brought.

So one has dwelt upon them to the exclusion of much other excellent work in this exhibition; work far too good to dismiss by a mere reference to names. One must be contented, therefore, to leave to the visitor the satisfaction of forming his own preferences. But, if there is any one who really desires to know of what photography is capable, when practised with artistic seriousness, he should on no account fail to see this remarkable exhibition.

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The *Evening Sun* writes:

So popular has the camera become by reason of its cheapness and the ease with which it may be used as a means of noting things seen, that nowadays nearly every one is a photographer. But there are photographers and photographers, we are told, and between the old snap-shooter and the modern camera-artist a great gulf is fixed. From time to time the "advanced" photographer has striven to make his voice heard, but it has invariably been drowned by the multitude; clubs, societies, and "salons" designed originally to encourage the best, have grown lax and indiscriminate, and the preponderant button-pressers have invariably ended by swamping the camera-artists. For this reason a few of the more earnest spirits have lately broken loose from the several organizations supposed to represent their aims and now as "secessionists" they are holding at the Art Club an exhibition of their own; the most imposing demonstration ever made in this city by the pictorial photographers.

In a recent review of Mr. Caffin's book on "Photography as a Fine Art" we dealt at some length with the claims of the camera-artist; it is therefore unnecessary to discuss them again except in so far as the examples of "pictorial" photography at the Arts Club tend to modify the opinions then expressed. Frankly, they do not in any way affect the criticism in essentials. A number of the photographs shown here served as illustrations in Mr. Caffin's book and certainly the originals are often vastly better than half-tone reproductions, where surfaces are reduced to a common level and values sometimes perverted; but after all the ambitious claims of the photographer remain as questionable, the extravagant eulogies excited by a few tasteful photographs as incomprehensible as ever. We can see the word "tasteful" nailed triumphantly by the photographer, but surely taste may be granted him without implying an endorsement of his claims or the claims of his apostles. Nor need we be afraid to speak of art, for where selection is used art of some sort enters in; and so the photographer may show himself an artist whenever he selects whether in taking a photograph, or in developing or printing it.

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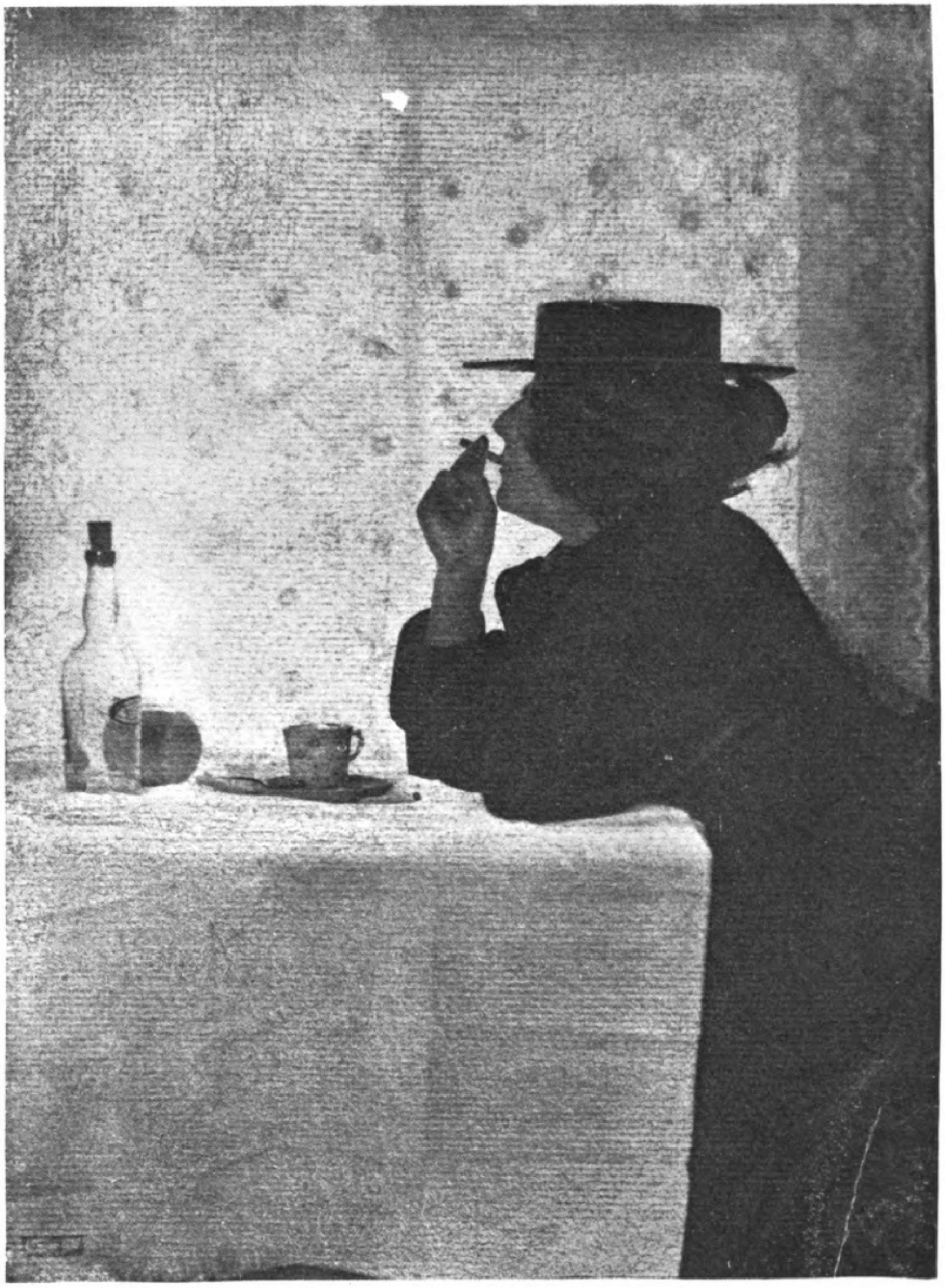

CIGARETTE GIRL—A POSTER DESIGN

From a "Gum" Print

By Robert Demachy

(France)

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But when the photographer attempts to bring his work into comparison with the painter's or draughtsman's, when he says "I use a camera; the painter uses a brush, that is the only difference between us," he talks nonsense. As well say: "I use a lens, the painter uses his eyes; I use a sensitized film, the painter uses his brain; I am as good as the painter." Photography, we are told, is still in its infancy; the camera-artist of the present day has but indicated its possibilities. So let it be; but for the present let us avoid impertinent comparisons and patiently await the discovery of a psychological lens. In the meantime it is absurd to liken the photographer with his ready-made pictures to the painter in whose hand every line is under direct control. But, says the advanced photographer, my pictures are not ready-made; I, too, control my results; I, too, select my subject, and by local development, by restrainers, forcing baths, and other means, regulate the negative in accordance with my ideas; finally I modify the print with a brush, giving accent where accent is needed and if necessary removing the superfluous. Is this not true photography? Call it then by what name you will and consider the result.

Well, the result as illustrated in this exhibition is very interesting as far as it goes. In some cases it is quite remarkable. Mr. Steichen's photographs of Rodin and Prof. von Lenbach, for instance; Mrs. Käsebier's "Man with the Hat"; Mr. Stieglitz's "Portrait of Mr. R.," and a number of others are admirable in their way and far better than the work of 90 per cent. of our portrait painters. That much may safely be said for the photographers, for in comparison with them nine-tenths of the painters are awkward bunglers. The catalogue of the exhibition looks very like that of a picture-show. We have the conventional definite article in abundance: "The Brook-Spring," "The Storm," "The Critic"; we have the usual "studies"—"A Study in Flesh Tones," "A Study in Grays"; we have the fanciful titles—"Bad News," "Vita Mystica," &c. But as a rule the prints that bear them are much less offensive than their equivalents at the Academy or Society, and much less pretentious. In fact, the chief fault to be found with the photographers here is not that they fail to beat the painters on their own ground, but that most of them strive too modestly to imitate their inferiors, by tricks of style and manner. On the part of many there seems to be a deep-rooted conviction that the end of photography is to hold as 'twere a smoked glass up to nature. In reality the blurred line is not essentially more artistic than the sharp, well-defined line; the results produced by a lens out of focus are not necessarily superior to those produced by a rightly focussed lens, and a dark photograph is not necessarily better than another or more spiritual, even though it be labelled "mystic." The truth is that the photographer is a much better man than his analogue of the picture-shows and need not resort to cheap imitations. In his work he shows how the common run of painters might do well what they now do badly, and if only the painters would take the hint, throw away their brushes and adopt the camera in future, the "Photo-secessionists" would earn our eternal gratitude.

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The arrangement and hanging which created much favorable comment was the work of Mr. Joseph T. Keiley, who strictly adhered to the policy of arranging each exhibitor's work in a group. This enabled the visitor to gain an immediate impression of the style, character and scope of each individual. The halftones, elsewhere printed, give but a poor idea of the descriptive scheme followed, color having been so important an element in the arrangement.

JOHN FRANCIS STRAUSS.

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CATALOGUE.

C. YARNALL ABBOTT, Philadelphia, Pa.

1. The Darker Drink.
2. A Study of a Head.
3. The Dying Fire (1900).
4. The Coryphée (1901).
5. Dryad.

PRESCOTT ADAMSON, Philadelphia, Pa.

6. Snowstorm at Dusk.
7. 'Mid Steam and Smoke.

ARTHUR E. BECHER, Cleveland, O.

8. Moonrise.
9. A Flower.
10. A Moonlight Poem.

CHARLES I. BERG, New York.

11. The Bath (1899).
12. Portrait Sketch (1900).
13. Decorative Panel (1900).

ALICE BOUGHTON, Brooklyn, N. Y.

14. The Mountain-Side (1901).
15. Beatrice (1901).

JOHN G. BULLOCK, Germantown, Pa.

16. The Coke Burner (1900).
17. The White Wall (1901).

ROSE CLARK and ELIZABETH FLINT WADE, Buffalo, N. Y.

18. Annetje
19. Out of the Past.
20. Doris and Her Mother.

F. COLBURN CLARKE, New York.

21. Nude (1901).

F. HOLLAND DAY, Boston, Mass.

22. A Study in Grays: Portrait of Miss H. (1901).
23. Madame George Le B. (1901).
24. The Seven Words (1899).
    - I. "Father, forgive them; they know not what they do."
    - II. "To-day thou shalt be with Me in Paradise."
    - III. "Woman, behold thy son; son, thy mother."
    - IV. "My God! My God! why hast thou forsaken me?"
    - V. "I thirst."
    - VI. "Into thy hands I commend my spirit."
    - VII. "It is finished."

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25. Vas Lacrimarum.
26. A Street in Algiers (1901).
27. The Favored Pupil.
28. The Sacred Tree (1901).
29. Menelik.
30. Vita Mystica.
31 Monsieur Maurice Maeterlinck (1901).
32. Monsieur Robert Demachy (1901).

MARY M. DEVENS, Cambridge, Mass.

33. The Fountain—Amalfi.
34. La Grandmere.
35. The Convent Wall.
36. Market Day—Brittany.
37 Portrait

WM. H. DYER, Chicago, Ill.

38. The Sledge (1901).
39. Nude (1900).
40. Portrait—Ralph Clarkson (1900).
41. Head in Red (1899).
42. Autumn.
43. Defiance (1901).
44. Ill Will (1901).
45. The Model.
46. Illustration to "Walden Pond" (1902).
47. " " " " (1902).
48. Wild Rose (1900).
49. Landscape (1900).
50. Fantasy (1900).
51. Clytie (1900).

THOS. N. EDMISTON, Newark, O.

52. Carving the Name (1900).
53. In the Woods (1900).

FRANK EUGENE. New York.

54. Adam and Eve (1898).
55. La Cigale (1898).
56. Portrait—Alfred Stieglitz (1900).
57. Dogwood (1898).
58. Nude (1899).
59. Man in Armor (1898).
60. A Portrait of Master H.
61. Portrait—Miss Jones.
62. Nude.
63. Song of the Lily.

DALLETT FUGUET, New York.

64. The Street

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TOM HARRIS (deceased).

(Lent by Mr. Stieglitz).

65. Portrait—Sadakichi Hartmann (1898).

GERTRUDE KÄSEBIER, New York.

66. The Manger (1899).
67. Blessed Art Thou Among Women (1899).
68. The Red Man (1901).

(Lent by Col. A. A. Pope, Cleveland, O.)

69. Harmony (1901).
70. The Young Mother (1900).
71. The Anatomist (1902).
72. Portrait.
73. Portrait of a Man (1900).
74. Man With the Hat (1902).
75. Portrait—Clarence H. White (1902).
76. Mother and Child (1900).

(Lent by Col. A. A. Pope).

77. Serbonne (1901).
78. Portrait (1902).
79. Sunrise (1902).

JOSEPH T. KEILEY, Brooklyn, N. Y.

80. Zitkala-sa (1898).
81. The Rising Moon (1900).
82. Garden of Dreams (1899).
83. The Erlking (1899).
84. The Ruin (1901).
85. Sioux Indian Girl (1898).
86. Indian Warrior (1898).
87. Pennsylvania Landscape (1898).
88. Reverie—The Last Hour (1901).
89. A Study in Flesh Tones (1899).
90. A Bacchante (1899).
91. The Coiffure (1897).
92. Forest Stream (1885).
93. Winter Landscape (1897).
94. Over the Hedge (1901).

MARY MORGAN KEIPP, Selma, Ala.

95. "Beyon'" (1901).

OSCAR MAURER, San Francisco, Cal.

96. After the Storm (1900).

(Lent by the Rotograph).

96a. Mexican Riders.

WM. B. POST, Fryeburg, Me.

97. Winter—Intervale (1899).
98. Lovewell's Pond (1899).

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THE STREET

By Dallett Fuguet
(New York)

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ROBERT S. REDFIELD, Philadelphia, Pa.

99. A New England Landscape.
100. The Brook—Spring.

W. W. RENWICK, New York.

101. Nude.

EVA WATSON-SCHÜTZE, Chicago, Ill.

102. Iris.
103. A Morning Picture.
104. Dreams.
105. Willows
106. The Storm.
107. The Children's Refuge.
108. The Toy.
109. Omar Khayyam LXVIII.

T. O'CONOR SLOANE, Jr., Orange, N. J.

110. A Head.

EMA SPENCER, Newark, O.

111. A Mute Appeal.

EDUARD J. STEICHEN, Milwaukee, Wis.

(temporarily Paris, France).

112. The Black Vase (1901).
113. Self-Portrait (1901).
114. Wood Interior (1901).
115. Winter Effect (1901).
116. The Critic (1901).
117. Portrait—Franz von Lenbach (1901).
118. Portrait—Franz Stuck (1901).
119. The Pool (1899).
120. Rodin—I (1901).
121. Rodin—II (1901).
122. Evening (1899).
123. Winter Landscape (1899).
124. The Lamp (1899).
125. Self-Portrait—Poster Design (1899).

ALFRED STIEGLITZ, New York.

126. The Net-Mender (1894).
127. Winter—Fifth Avenue (1892).
128. Watching for the Return (1894).
129. Scurrying Home (1894).
130. Decorative Panel (1894).
131. An Icy Night (1897).
132. September (1896).
133. Katwyk Beach (1894).
134. At Anchor (1894).

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135. Spring (1901).
136. A Vignette in Oxalate and Mercury (1898).
137. Spring Showers—The Street Sweeper (1901).
138. Gossip—Venice (1894).
139. Gossip—Katwyk (1894).
140. The Street Paver, New York (1892).
141. Portrait of Mr. R. (1895).
142. A Study in Lighting (1901).

EDMUND STIRLING, Philadelphia, Pa.

143. Bad News.
144. The Drawing Lesson.
145. Old Wedding Dress.

HENRY TROTH, Philadelphia, Pa.

146. In the Fold.

MATHILDE WEIL, Philadelphia, Pa.

147. Hydrangeas.
148. Return of the Fleet.
149. Off the Track.

CLARENCE H. WHITE, Newark, O.

150. The Ring Toss (1900).
151. Spring (1898).
152. Telegraph Poles (1900).
153. The May Pole (1899).
154. Twilight.
155. Portrait of Mrs. H. (1898).
156. Letitia Felix.
157. Nude (1900).
158. Portrait—Miss L. F.
159. Andante (1900).
160. Portrait—Miss Gilbert.
161. The Vision.
162. Penseroso.
163. At the Door.

NOTE: Many of these prints have been chosen from the pictures representing the United States at the International Exhibition of the Fine Arts of Glasgow 1901, the Photographic Salon at Paris 1901, the London Salon 1901 and the exhibition by the "Secession" painters in Munich.

Any person wishing to know further particulars concerning prices of prints, concerning exhibitors and the organization "Photo-Secession" may address Mr. Alfred Stieglitz, No. 3 West 29th Street, Manhattan.

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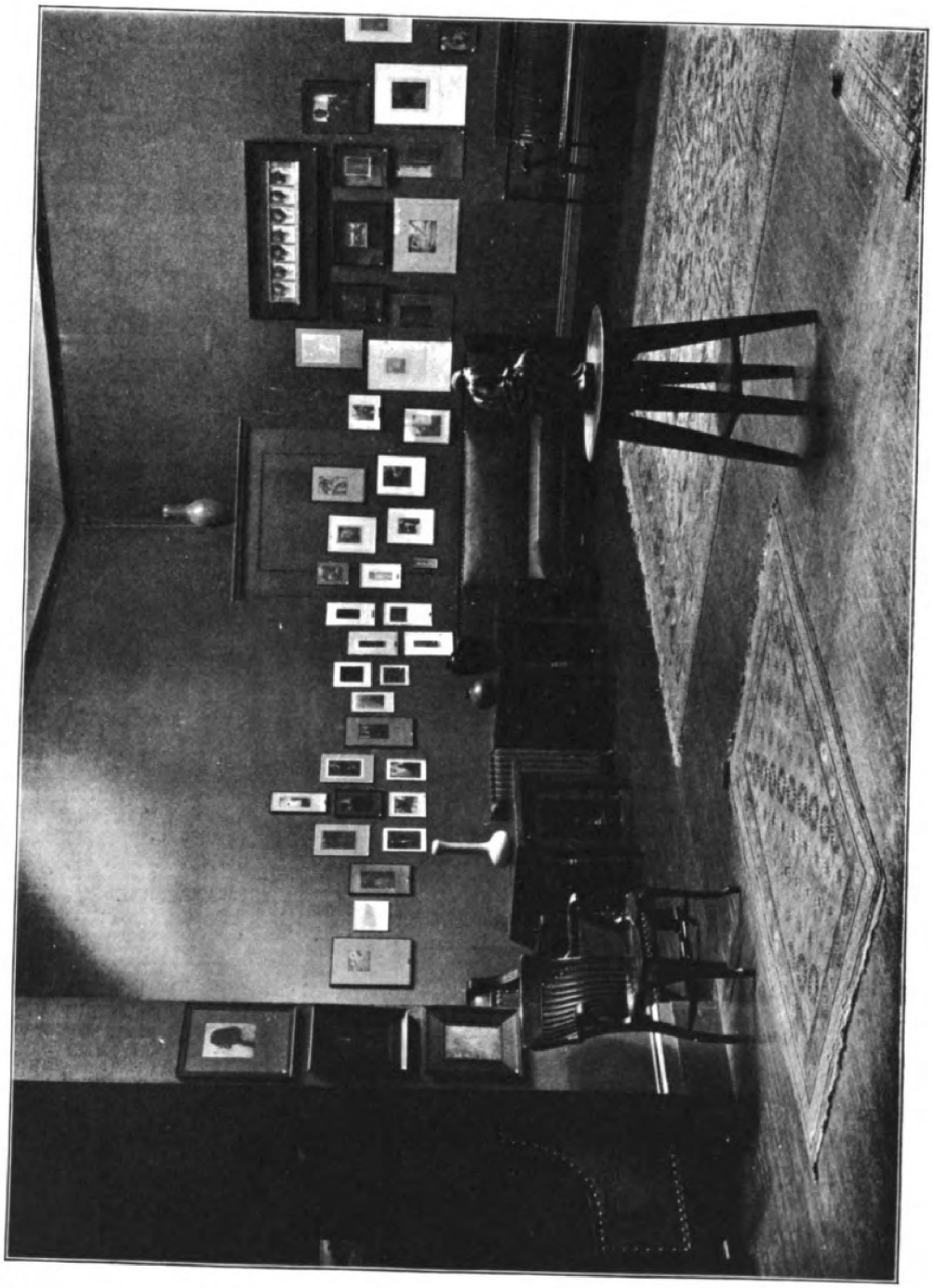

EXHIBITION OF THE "PHOTO-SECESSION"
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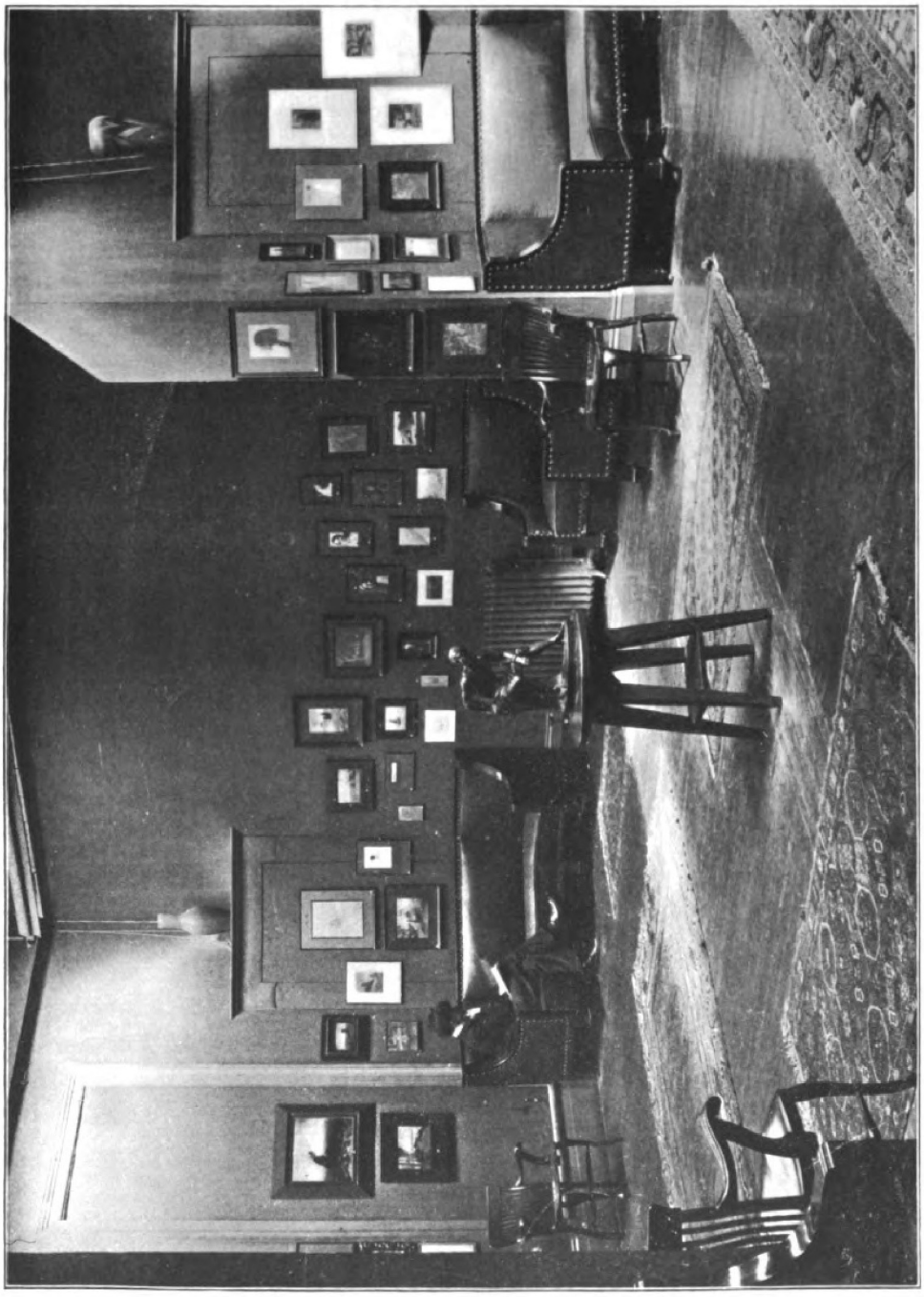

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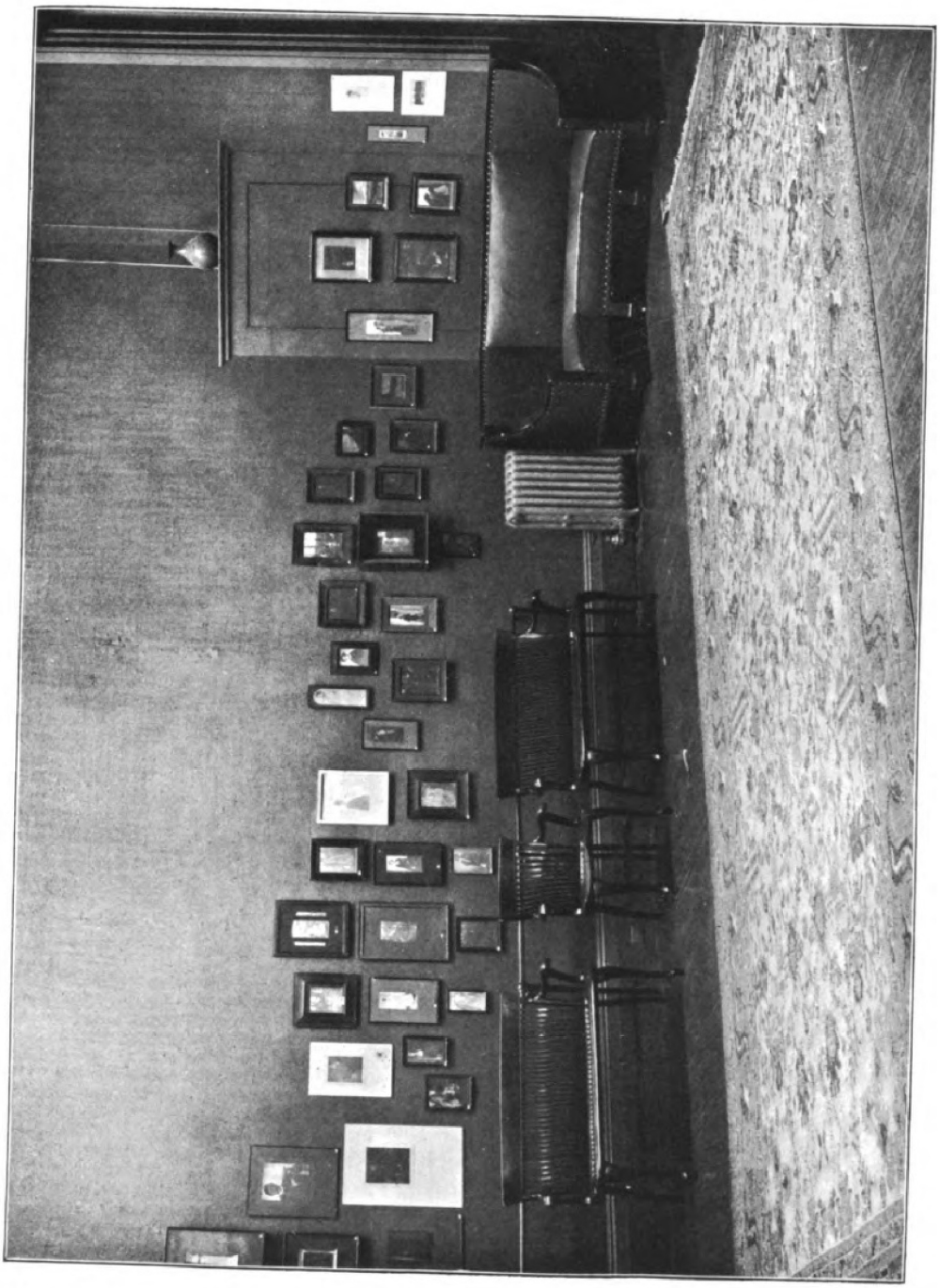

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The "Champs de Mars" Salon and Photography.

SOONER than we had hoped for has come the justification of the high estimate we have always placed upon the possibilities of pictorial photography in the hands of such workers as Eduard J. Steichen. Hardly had the Arts Club Exhibition closed its doors, when a cable to the *New York Herald* announced to the public that in spite of a stormy opposition in the ranks of the jury, Mr. Steichen broke down the immemorial barriers of the recognized Salon of the world, the Champs de Mars in Paris, and had been the first photographer whose prints were admitted to an art exhibition of any importance, in which *all* work had to pass before a strict jury of painters, sculptors, etc., of international repute, in fact one of the highest recognized authorities in the world of art. Further details* than this have not arrived, but we congratulate America upon having achieved through one of its youngest photographers a supposedly unachievable distinction for the camera. The approval of a body of such known talents as constitutes the Salon of Champs de Mars must put a stop forever to the sneer of those not willing to give certain photographic pictures rank as works of art.

It seems the irony of fate that the verdict of the jury of the Champs de Mars, sustaining the principles for which we have fought so uncompromisingly in these pages, should be announced at the moment when an election in the Camera Club so avowedly adverse to the interests of art in photography, compels us to decline to continue CAMERA NOTES.

April 10, 1902. ALFRED STIEGLITZ.

✝ ✝ ✝

The Turin International Exhibition.

THE following photographers were invited to represent the United States at the coming International Exhibition which is to be held in Turin, which exhibition was alluded to in our last: Eduard J. Steichen (Wisconsin); Clarence H. White (Ohio); Gertrude Käsebier (New York); W. B. Dyer (Illinois); Edmund Stirling (Pennsylvania); Sarah Ladd (Oregon); Arthur E. Becher (Delaware); T. O'Conor Sloane, Jr. (New Jersey); Osborne I. Yellott (Maryland); Frances B. Johnston (District of Columbia); Alfred Stieglitz (New York); Joseph T. Keiley (New York); Frank Eugene (New York); Charles I. Berg (New York); Alice Boughton (New York); P. Cassavant (New York); W. W. Renwick (New York); E. Lee Ferguson (New York); L. McCormick (New York); John E. Dumont (New York); Rose Clark (New York); Mary M. Stanbery (Ohio); L. L. Peddinghaus (Ohio); Mathilde Weil (Pennsylva-

* Since the above was written detailed information has reached us concerning Mr. Steichen's success at the Salon, which as it may be of interest to our readers, we take pleasure in announcing. Mr. Steichen had accepted by the Jury, one painting, six charcoal drawings, and ten photographs, which latter consisted of "gum" prints and ozotypes.
EDITOR.

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nia); Prescott Adamson (Pennsylvania); Robert S. Redfield (Pennsylvania); John G. Bullock (Pennsylvania); Thos. M. Edmiston (Ohio); Ema Spencer (Ohio); and Eva Watson Schutze (Illinois).

Thus in all thirty-one photographers show sixty pictures, no one exhibitor being represented by more than five frames. Taken as a whole, the average of the pictures is high, and will undoubtedly uphold the prestige this country has acquired in the pictorial photographic world.

✦ ✦ ✦

The Orange Camera Club—Its Dinner.

ON February twenty-first was held at their club rooms the tenth annual dinner of the Orange Camera Club. Notwithstanding the beastly weather a large gathering of the members and their guests were present to do justice to a most excellent dinner, entertainment and speeches of various degrees of humor, seriousness and wit. The president of the club, Mr. Plumb, acted as toastmaster, and embodied in his introductions of the speakers that spirit of geniality and good-fellowship which is one of the main characteristics of that most progressive of all the smaller camera clubs of the country.

The spirit of the club as made evident by all of its members, came indeed as a welcome contrast. While it was plain that there was much diversity of opinion in "matters of art" amongst them, yet it was apparent that this difference was one of wholesome and honest conviction. In the opening speech, the president dwelt upon the progress of the club during its ten years of existence and showed how its growth had been made possible by the *camaraderie* and club spirit of all its members; and the feeling displayed at the various tables evidenced that these were no mere idle words. Mr. Wm. D. Murphy, one of the ex-Presidents of the Camera Club of New York, the first of the invited guests to be called upon, read an address full of that humor which makes his after-dinner speeches so sought after. Having rehearsed various amusing anecdotes, he deplored that it should be his lot as the ex-president of the New York Camera Club to be expected whenever called upon for a speech in photographic circles, to "go gunning" for the so-called impressionists, freak-photographers, and fuzzytypists of the advanced Salon. He admitted that he enjoyed this hunting and classified the fauna of the photographic family into the "menagerie" and the "happy family."

He was followed by Mr. Alfred Stieglitz, whom Mr. Plumb introduced as the father of "American Photography." Mr. Stieglitz accepted the paternity, provided it were kept secret from the editors of the American photographic journals, and as a proof of the closeness of the relations between himself and his children he wished to confess to them that he unfortunately, in some eyes, belonged to the "menagerie," previously referred to, and found himself in a cage without a hope of getting out.

Then he alluded to the little office at 3 West 29th street, which was re-

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puted to be the main operating station for a wireless system of communication with branch stations the world over, whose function was believed to be merely that of reporting to headquarters all the doings of the photographic world and in promulgating the edicts of the "Czar." This was a reputation for power difficult to maintain.

Growing serious, Mr. Stieglitz dwelt at length upon many of the more earnest and ambitious phases of pictorial work, giving his hearers an insight into the methods and ideals of the "new movement," and as an example instanced the photographic and art history of Eduard J. Steichen. In conclusion, he admitted that he still believed that in spite of all that had just been told to them, the members of the Orange Camera Club would unanimously vote to consign to the ash-barrel any work of Mr. Steichen's which might be shown to them, were the name of the photographer producing it withheld.

The secretary of the Photographic Society of Philadelphia, Mr. Charles Pancoast, while frankly admitting that he had learned from the previous speaker many important things about the photographic situation before unknown to him, nevertheless read his prepared address for a less exalted ideal in pictorial photography.

The speeches of the members having been more or less local in their character, were interesting chiefly to their hearers, and therefore will not be dwelt upon, although many of them were exceedingly witty and thoroughly appreciated.

In conclusion Mr. John Francis Strauss, an associate on the CAMERA NOTES staff, poked a little fun "at the suburbanity" of the members of this rural club and then settled down to a plea for liberality and earnestness in photographic work. He showed that the overweening desire for honors could not be consistent with sincerity and that intolerance was a drag on progressiveness. He alluded to the impossibility of reconciling the conflicting views of partisans, and urged that while each should foster the manly instinct of thinking for himself and living up to such honest convictions, yet that all others were equally entitled to their point of view, claiming as good a right for himself to go to perdition as his neighbor had to go to glory. He ended by quoting Edmund Burke's powerful plea: "Applaud us when we run, console us when we fall, cheer us when we recover, but let us pass on—for God's sake—let us pass on."

Between speeches the members and their guests were entertained by music and nigger minstrels, and the only unpleasant incident of the evening was the necessity of seeking one's home on such an awful night!

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INDIAN CHIEF

By Gertrude Käsebier
(New York)

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Save Us From Our Friends!

ARE you old enough to remember the rigorous way in which they used to discipline the young—to teach them to be properly conscious of the insufficiencies of youth; to apply for their good the frequent castigation; to prepare them for the big race of life by insisting upon their own shortcomings; to crib within straight rules, petty maxims and dry little dogmas the delicate, searching, eager spirit? But what of the new method, that lets the child grow up anyhow? That has removed the wholesomeness of some sort of discipline; that encourages smartness and flippancy, and is satisfied to see youth attain to the so-called "high average of intelligence," a standard set for the most part by a cheap press?

Our young friend, Photography, appears to be assailed by both these nostrums; not in the way of finding some golden mean between the two, but by separate application. On the one hand, it is severely disciplined and bid "to know its place," on the other, encouraged by insipid praise to be satisfied with less than the best of which it may be capable. I have no hesitation in saying that it has most to fear from the latter. Discipline is a hard school in which the weaker are apt to be crushed, but it brings out the grit that is in vigorous natures, though for a time, at least, it will also bring out rebelliousness. The rebel, however, over and over again has proved himself the salt of the earth. But indiscriminate praise, the unreasoning applause of those who accept the "pretty good" as admirable, is the thing which saps the vitals. It is at once so insidious and so poisonous.

I have humor enough to see that this truth has a double application. It was meant to refer to the readiness of the public to accept, as evidence of the capabilities of photography, prints very inferior to the best that are produced; and to the tendency of some photographers to think more of pleasing the many than of striving for the best which their art admits. But the argument, after reaching its mark, flies back like a boomerang and hits myself. At least, I shall be told so by some., For, though a peaceable man, who would fain watch the contest from afar, I find myself tumbled over and over in the scrimmage and enveloped in the dust that it has raised. I wrote a little book about photography as a fine art and my friends, for my good, have disciplined me. That of itself could only be beneficial, but my book has been made a text for an attack upon photography itself, in its effort to become a means of artistic expression, which is another matter.

But I am not going to try and refute the arguments of these critics, which would be only bringing more grist to their mill, to be crushed between the upper and lower grindstones of superiority and conservatism. What seems to me better worth while is to point out that they, too, attack photography in the guise of friends. They lay the culprit across their knees and alternate the whacks with praise. "You are a nice little boy, but—" whack!—"you must not try to be a man. Already you have proved yourself superior to 90 per cent. of the painters, but—" whack!—"that is for daring to think of being an artist. And that I may knock out of you all nonsense about 'photography as a fine art,' here is—" whack! whack! whack! "Now perhaps you will learn to know your place, and to have a proper respect for your superiors."

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If you are wise, photographers, you will take the medicine. It cannot do you any harm, but you will reject the honeyed words, "Distrust the Greeks, even when bringing gifts." It is the worst form that this same insidious praise has taken, because it is deliberately intended to make further effort towards excellence ridiculous and impossible. On the other hand, take encouragement from the fact that some photographic prints have been accepted at this year's Champ de Mars, after going before the jury just as did the pictures in other mediums. It is a significant indorsement, for the French not only have taste and knowledge, but they are logical. And it is by logic that your opponents have tried to down you; only theirs is the logic of theory, while the Frenchmen have accepted the logic of facts. That is the way in which thought moves. Once upon a time everything was nicely reasoned out upon the theory that the world was flat; when facts proved it to be round, men had to readjust their reasoning. Your critics may still have to do so concerning photography.

In the meantime may you be saved from your friends!

CHARLES H. CAFFIN.

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American Pictorial Photography.

A Sumptuous Memento.

WE can recall no publication which has found its way to our table, either as a present or for review, which seems to deserve our praise and thanks more than the two beautiful portfolios which arrived last week from Mr. Alfred Stieglitz, as chairman of the Publication Committee for the New York Camera Club.

Each consists of eighteen exquisite prints in a green cloth cover, the collection apparently constituting the first two numbers of a series, entitled "American Pictorial Photography," the number printed being limited to one hundred and fifty copies, and, presumably, only intended for circulation amongst the members of the club. In those cases in which the print has been trimmed and mounted on a tinted sheet, it is not easy to tell whether it is a photo-etched reproduction or a platinum print, so faithfully have the subtle qualities of the original been preserved. The pictures are for the most part, if not all, those which from time to time have appeared in CAMERA NOTES, a quarterly publication which has earned uniformly unqualified praise, and which together with such outgrowths as the portfolios before us, form a monument to Mr. Stieglitz's devoted labor in the interests of pictorial photography, which is unique, not only for its evidence of disinterestedness, but for its actual beauty and genuine value. American pictorial photography is fortunate indeed, not only for having so able a champion and friend, but also in being so finely represented as in the publications of the New York Camera Club. On looking through the contents of these portfolios one realizes that American pictorial photography is not after all so much in a groove as has been commonly asserted. The American work came most prominently before the British photographic public when Mr. Holland Day brought a collection to this country, and exhibited it under the auspices of the Royal Photographic Society. This collection Mr. Day showed as exemplifying "The *New* American School," and it may well be that the distinction between the *New* American School and American pictorial photography generally is measured by Mr. Day's own personal preferences. But—to mention only a few whose names come to mind as distinct from the "School" of American work of which we consider Mrs. Käsebier and Mr. Clarence H. White are the chief exponents—Alfred Stieglitz, Rudolph Eickemeyer, C. I. Berg, John E. Dumont, Frances B. Johnston, and Eva L. Watson seem to be quite independent of the particular cult which was so prominently shown and so well advertised in this country a year ago.

We are therefore particularly glad to have, in these portfolios referred to above, constant reminders that amongst American photographers who are seriously striving to elevate the aims and character of photography in that country, there are workers as varied in style, motives, and ideals as in Great Britain, and in bringing these prints together in a really beautiful manner Mr. Stieglitz has done an immense service to American pictorial photography as well as to those who thereby have a better opportunity of leisurely studying its merit.—*Amateur Photographer*, March 27, 1902, London.

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And! ?

"LET us hope that the United States will soon show the world the finest collection of pictorial photographic work ever seen."—CAMERA NOTES, VOL. II., p. 117.

"Until March 22, an exhibition of American pictorial photography will remain on view in the galleries of the National Arts Club, 37 West Thirty-fourth street.

"And this is not only the best exhibition ever held by the Arts Club, but the best of its kind that has yet been seen in ew York."—*New York Sun*, March 12.

And those familiar with the great photo-pictorial exhibitions previously held have unhesitatingly pronounced this exhibition "The finest collection of pictorial photographic work" ever placed on exhibition.

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"Let us make up our minds that we are equal to the occasion and prove to the photographic world at large that we are awake and interested in the prospects of pictorial photography."—CAMERA NOTES, VOL. II.

And American work became the feature of the London Salon—of the Glasgow Exhibition—the *American School* the most discussed topic in the entire photo-literary world; and it was this American work by one of this American school that broke down the bars at the Champ de Mars and won photography admission to that great arena of art, the Paris Salon—thus setting at rest for good and all the status of photography as a medium of artistic expression.

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We Americans cannot afford to stand still; we have the best of material among us, hidden in many cases; let us bring it out."—CAMERA NOTES, VOL. II.

And the names of White and Käsebier and Watson and Stirling and Dyer and Maurer and Eugene and others were added to roll of honor of the pictorial photographic world, and in time the following notice appeared in the *New York Herald:*

"PARIS, March 29th.—For the first time in the history of Paris art exhibitions photographs have been received as exhibits at the annual Salon. The photographs were submitted by Mr. Eduard J. Steichen, a young New Yorker, and are regarded as a great triumph. The decision to admit photographers almost caused a split in the jury. The pictures were, therefore, entered under the title of engravings, although really they are nothing but remarkable photographs.

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Progress in the right direction can only be accomplished by united action of all serious workers in photography."—CAMERA NOTES, VOL. II. Again in CAMERA NOTES, VOL. IV., it was prophesied that the pictorial photographer was at last in sight of victory, and the management of the Philadelphia Salon was urged to make no ill-advised concessions to those who wished to change the character of the salon from a strictly high-class pictorial exhibition to a general photographic show—warning them that if such concessions were made they would lose the confidence of the pictorial world and kill the usefulness and prestige of the Philadelphia Photographic Salon, then acknowledged to be one

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of the great pictorial exhibitions of the world. Concessions were made, nevertheless, the Salon at once declined and fell from its high place, and now we have it on good authority that for the present the Philadelphia Society will not attempt to hold another salon. Those who wrecked the salon have been publicly rebuked by the Philadelphia Society. Dr. Mitchell, their actual leader, has been defeated for re-election as a director or trustee of the society. Mr. Chapman, their president, was not even tendered the customary renomination, and, though retiring from the society's highest office, was barely able to get a sympathetic election to a directorship. Furthermore, we understand that the Philadelphia Society deeply regrets the immediate past and mourns the loss of the honors it has thrown away.

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And even the *Photo Era* reluctantly admits that an exhibition of the best American pictorial work could not be arranged by the Philadelphia Society.

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And Mr. F. Dundas Todd, after visiting New York, has come out in an uncompromising defense of the method of judging pictures adopted at the First Chicago Salon and the other recent advanced pictorial exhibitions:—and he has taken up the cudgels for the proper recognition of pictorial photography at the coming St. Louis Exposition, using the unanswerable argument of the success of Eduard Steichen at the Champs de Mars.

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And Mr. O. I. Yellott publicly states over his signature that as the result of his visit to the Camera Club, New York, he is convinced that he was not intended by nature to become a missionary, and he binds himself to refrain from further controversy and advises his followers to do the same.

Instead, he is exhibiting with the *elect* at the Turin exposition some of his own impressionistic handiwork or rather camera work.

* * * * * * * * * * * *

And simultaneously with the acceptance of Mr. Steichen's photographs at the Champs de Mars, the Fellows of the Pennsylvania Academy of Fine Arts accorded even more emphatic recognition to pictorial photography as a branch of the fine arts by accepting a photograph by Mrs. Eva Watson Schütze for the annual exhibition of its members. It is the custom of this body to hold an annual exhibition of the work of its members. Such work is submitted to a jury who select therefrom the pictures to be hung. Mrs. Schütze, who made her art studies at the Academy with that success that entitled her to the honor of being created one of its fellows, entered a photograph, *as such*, as her annual contribution, and as such the picture was accepted and hung with the paintings and sketches deemed worthy by the jury of representative Fellows of the Academy in their annual show. It was the only photograph in the exhibition and was hung with the pictures by Alexander, Chase, Shinn, Oakley, Davies, Parrish—other painters of repute.

JOSEPH T. KEILEY.

April 14, 1902.

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GOSSIP—VENICE

From a "Glycerine" Print

By Alfred Stieglitz

(New York)

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In the Style of the Masters.

ONE of the peculiarities of those known to fame as the old masters was that each one created for himself a distinct style. And as time went on it came to pass that their works frequently were infinitely more valued for the style of their execution than the ideas which they embodied. In these days of advanced civilization, when we have liberally discarded the ideas and ideals of the past as unworthy of our more enlightened and experienced perceptions, modern society has made the important discovery that it is to this very style and not to such mere inspiration as they may represent that recognized masterpieces owe their immortality. Paintings are now collected at great cost because of their mellowness, dimness and technique rather than on account of the beauty or sublimity of the theme represented. Indeed if a canvas bears all the distinguishing style-marks of an old master it makes small difference what the subject of the painting may be. Realizing this and not forgetting that many of the most honored of master-painters never lived to enjoy the fruits of their labors or the supreme satisfaction of even tasting that fame which is now universally accorded them—the shrewder and more ambitious of our modern artists in photography as well as painting have sought some certain method of producing notable work and of enjoying the distinguished reputation of being recognized as masters during their lives. For reasonably they declare that it is of small profit to them to be recognized as great when they are little heaps of more or less disgusting bones and dust, lacking all sentiency.

What better method could they adopt than that of acquiring the style of one or the other of the recognized masters, not as copyists but as psychic affinities, and translating to the world through the medium thereof—certain subtle metempsychosic *originalities*—hatched out of the fertile past—thus at once placing themselves on a plane with the masters themselves. And how much more satisfactory it is to feel that one is really able to produce things of the same sort that centuries of judges have acknowledged to be great—to feel one's self, as it were, a reincarnation of real greatness, than to win halting applause on a masterpiece of modern mediocrity however sublime—for is it not well recognized to-day that all modern art is mediocre and degenerate?—and is not mere originality and individuality, vulgar, ultra and to be mercilessly condemned? Is not even transcendent originality, after all, but an evidence of a selfish determination to make one's self conspicuous at the cost of others' reputations? With pardonable pride therefore certain of our photographers and painters have discovered resemblances between some of their own masterpieces and those of Hals, Holbein, da Vinci or Velasquez. There is a refreshing charm about the naive manner in which these fortunate people are able to assume the attitude of disinterested and impartial critics and judges of their own productions. Producing for your inspection what to your untutored or purely partisan judgment has the appearance of a poor canvas or worse gum print, which seems to indicate a want of facility or technical skill in the use of pigments or the manipulation of gum, not to mention a lack of taste—they point out to you with entire absence of affectation or vanity and an earnestness that vouches for

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their entire sincerity its resemblance in style, character and conception to some one of the great masterpieces of the past. By some clairvoyant process entirely unknown to yourself their eyes are able to see with entire clearness what your dull orbs fail to distinguish—and with a clearness of vision that puts you to the blush, they are able easily to demonstrate wherein their seemingly inferior and even muddy gum prints or rusty canvases closely resemble some many-colored, time-mellowed masterpiece of the remote past which they often know only by reputation—and through indifferent copies. It has been my privilege to examine many such remarkable prints, and to learn of their merits after I had done them the injustice in my own mind to class them as atrocious examples of poorly manipulated glycerine or gum prints of no artistic merit—which was a warning to me never to form a hasty judgment lest great injustice be done and budding ability of a high order crushed before its bloom through harsh discouragement. In this connection there comes to my mind a story that is so apropos that I will take the liberty of here repeating it.

A certain artist was invited by a rich banker of his acquaintance to dine with him at his home and examine afterwards his collection of old masters. The banker was known to be a very close man, and had not the reputation of being an art collector. He had never even been in the artist's studio, much less purchased any of his productions, though his reputation as an artist was already considerable. Hence out of sheer curiosity the artist accepted the invitation. After dinner the banker conducted his guest into the gallery where a number of pictures were arranged upon the walls, each carefully protected by a heavy curtain. Moving aside the curtains with great care and pride the banker displayed to the astonished eyes of the artist his collection of Rembrandt, Rubens, Raphael, etc., etc. "But," said the artist, "how does it happen that you have come into possession of these pictures and how do you know that they are old masters?" "Sir," replied the banker, "I purchased them from a reliable person and have the best of evidence possible that they are what I represent. They were actually painted by the spirits of the old masters and came into my possession while the paint was still wet. I got them from a medium."

Whereat the artist marvelled and rejoiced. Till that moment he was unaware that he was a reincarnation of the old masters. But such must be the case, for the paintings before him had been painted by himself for an old lady from woodcuts and other illustrations, her terms being that they must be done at certain times and delivered with the paint still wet. He felt some resentment, however, at the old lady for not having discovered to him his own great powers.

Only the shamelessly vain and tasteless aspire to be original. The truly great artist alone fears not to be compared to the old masters. For has not Sir Joshua written:

"The habitual dignity which long converse with the greatest minds has imparted to him will display itself in all his attempts, and he will stand among his instructors, not as an imitator but as a rival."

JOSEPH T. KEILEY.

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The Washington Salon of 1896.—A Bit of History.

[In view of the fact that this country has two distinct "Salon" systems, the prototype of one being the Salon as established by the "Linked Ring" of London, while the other is the outcome of the Fergusonian Washington Salon of '96. And as we have dealt so exclusively these years with those Salons representing the true basic idea, it is with pleasure that we give our readers a short history of the origin of this, the American system, as described by the originator himself.—EDITOR.]

IT may not be amiss to remind those who at the present day are warring over photographic salons, of the first of the species held in this country. In 1896, a few adventurous photographers of Washington, decided to hold a national photographic exhibition, using the ideas dominating the London Salon, is so far as they seemed capable of transplanting, and conformable to local conditions.

These photographers, a few of a limited number constituting a camera club within the confines of a bicycle club, were hampered in many ways. Where now would such a club be found to assume such a task? Yet the result of this foolhardy undertaking was to render photographic salons (so called) easy—too easy and common.

As secretary of the club, I had much to do with all the details of the affair. The principal feature of our exhibition has been copied extensively. This was the division into two sections, one being more in the nature of a salon, as then understood by us, and the other an exhibition of "good" photography. We were attempting something distinctly new in this country and were confronted by the same sort of local conditions that have, within the last year, undone the later and truer salons of Philadelphia and Chicago.

Those of us who wished to, dared not attempt too much. Looking back at the situation, it is clear that we were a foolhardy set, but we had caution. We looked forward to future years when the bad features of our opening venture might be eliminated, and we could have a national Photographic Salon on the broad and simple lines of the Linked Ring. But unfortunately there never was a second attempt as far as we were concerned.

It may be of interest to those who have had direct dealings with the old Joint Exhibitions and the later salons, to learn that we were a mere handful of men, paying dues of three dollars per year, with but a few dollars in the treasury, when we launched our scheme. But we put on a bold front, had up-to-date circulars printed and made a big splurge in all outward matters.

A brief quotation or two from our prospectus may convey a clear idea of our aim:

"A present tendency of photography, especially among amateur workers, is in the direction of artistic production, and a distinctive school of art work is rapidly developing. This has been recognized abroad and now the London Photographic Salon annually shows the steady progress made in pictorial photography. Appreciating these facts the Camera Club of the C. Bi. C. purposes to establish, in connection with its annual exhibition, a Photographic Salon for the encouragement of all honest workers who possess artistic feeling and who are striving to produce, by photographic means, pictures in the best sense of the word."

"The Salon will consist of such pictures only as possess special merit from an artistic standpoint; showing a definite artistic aim as regards choice of subject and composition, effects of light and shade, softness, and other points that will identify them as works of art."

We went far enough to meet with trouble at home, and not far enough to satisfy some of the leading spirits outside. With Mr. Stieglitz, I had some interesting correspondence. Amongst other objections, he strongly opposed the use of the term "salon" to a photographic exhibition in which it was proposed to make awards. We had given that point careful consideration and did not feel justified in attempting to carry out, the first year, the true salon idea. I finally convinced Mr. Stieglitz of our sincerity of purpose and that the end we hoped to attain was fully in accord with his views. Ill health, however, then prevented him from preparing an exhibit and thus giving it the recognition I sought. Mr. Day required some effort, but the exhibit he finally sent was a revelation to all who attended. Of the leading workers known at that time the work of each one secured, repre-

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sented incessant personal effort on my part. It was the first salon and exhibitors were not eager. Probably not until 1901 did any management find it necessary to again resort to such strenuous efforts. I received embarrassing inquiries as to the meaning of "C. Bi C." in the name. I softened the explanation that it meant "Capital Bicycle Club," but that did not help matters much. Mr. Charles Richards Dodge, who was president, Mr. Charles E. Schaaf and myself spent days, nights and Sundays in hard work and even had the position of every picture charted before it was placed on the exhibition wall.

At last we had the satisfaction of seeing the work we had gathered and selected hung on the walls of the Assembly Hall of the Cosmos Club, where, at that time, all art exhibitions were shown. There, in the historic mansion where Dolly Madison held her court after the burning of the White House in 1812, the first attempt at an *American Salon* was thrown open to the public. Some of the leading names in the photographic world were missing from the catalogue, but the majority of them were represented.

The jury for the salon was necessarily made up of local painters, and for a jury so composed was particularly successful. With no recognized position in the photographic field we could not ask the leaders of that time—Stieglitz, Moore and Eickemeyer—to give us their aid, and we had no funds to expend in defraying expenses. The committee assumed the responsibility of selecting such pictures as we deemed worthy of the salon and submitted them to the jury. The jury rejected four pictures and mentioned two that we had thrown out as worthy of being hung in the salon. From this it will be seen that the main function of the jury was the awarding of two prizes and the honorable mention of several other pictures considered worthy of such distinction. The gold and silver crosses were worthily bestowed on Clarence B. Moore and Alfred Clements respectively, both thus going to Philadelphia which was destined to be the brief home of a true salon.

The exhibition interested Dr. G. Brown Goode, then director in charge of the National Museum, with the result that the U. S. Government, at an expenditure of a little more than three hundred dollars, secured through purchase and donation some fifty of the pictures shown.

This Washington Salon was responsible for a deluge of pseudo-salons, and from all over the country prospectuses poured in on me. And to my disgust, I found that all these were copies *verbatim* of my original Washington one. Detroit, Pittsburg, Cleveland, etc., all duly fell into line. These introduced some modifications, but I seemed to feel the sense of personal responsibility for all their shortcomings.

Philadelphia then stepped into the position of having a Salon proper, and Chicago wisely followed her footsteps. I felt a positive relief when I realized that the mischief I had unwittingly committed was not irreparable.

I have herewith tried to give some idea of the first American Salon—crude though it was—and to show how it did its work toward paving the way for all that we have had so far* or all that a glorious future may hold in store in respect to pictorial photographic exhibitions.

E. LEE FERGUSON.

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Letters and Extracts.

Many thanks for the number of CAMERA NOTES. What a superb magazine it is. To say it is the best photographic journal is saying nothing; it is the *only* photographically illustrated magazine to be named as justifying either itself or photography.

England, February 22, 1902. FREDERICK H. EVANS.

It is with deep regret that we learn the turn affairs have taken in the conduct of CAMERA NOTES, and we wish to take this opportunity of expressing to you our most sincere appreciation of the service which you have done photography in the production of such a magazine. We cannot conceive a greater service to American photographic art, and to art in general, for every number of CAMERA NOTES has certainly added to the sum total of art in the world. The support which we, as manufacturers, have given CAMERA NOTES has been, not on the basis of direct pecuniary returns, but rather because we felt it a duty to add what we could to the maintenance of a publication which might with propriety be termed an exponent of photography as an art.

Yours truly,
BAUSCH & LOMB OPTICAL CO.

Rochester, April 11, 1902.

. . . "CAMERA NOTES, the most dignified, and probably the most influential of all photographic journals."—"Photography as a Fine Art," by Chas. H. Caffin.

*The writer undoubtedly refers to Pittsburg, Cleveland, San Francisco, and exhibitions of that "Salon" type.—EDITOR.

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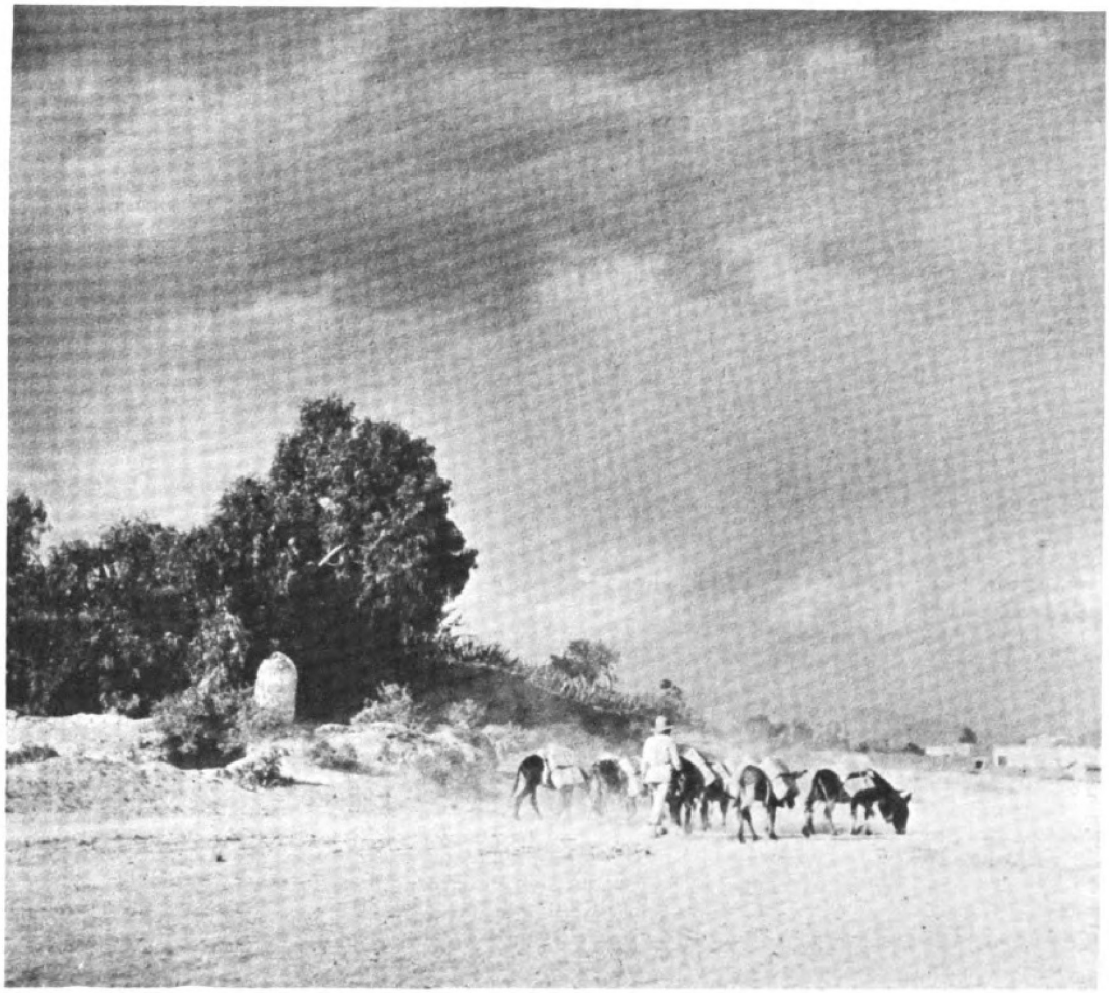

APPROACHING STORM

From a "Bromide" Print

By Oscar Maurer

(San Francisco)

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Grandpa's Lesson in Artistic Photography.

[With the kind permission of the editor of the *Photo Era*, we herewith reprint what we considered the cleverest article and illustration that has appeared in that magazine. We feel sincere satisfaction that CAMERA NOTES should have been the source of insuiration.—EDITOR.]

DEAR CHILDREN:— It is all very easy to make those nice Pictures of Places and People, so plain that almost any one can tell what the Picture is about. But it is quite different to make photographs which are so very extra Fuzzy that the Puzzle Page of the Sabbath Newspaper isn't in it in comparison.

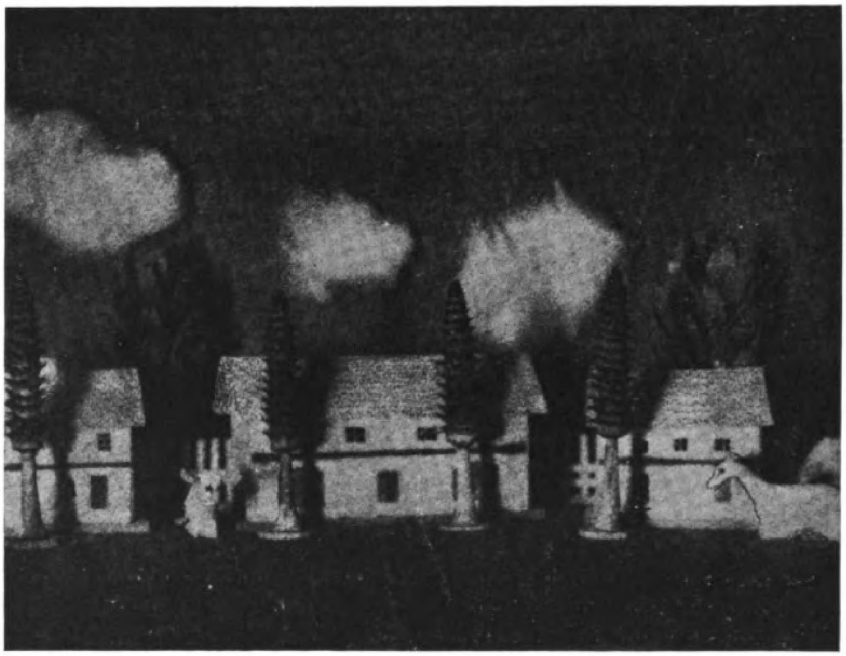
Suppose, children, that you want to take a picture of a nice little Rustic Village, consisting of three houses, five or six trees and two fleecy clouds, you may think that all you have to do is to stand off from the Village and focus it properly in the ground glass, making sure that the clouds stay right there until you have put the plate in and made the exposure. Your picture made in that way would look so much like a village that no one would need to consult a Catalogue to find out anything about it. If by any accident you fail to disarrange the focus, you may, after the plate has been finished, put a couple of clear pieces of glass in between, and can in that way get a nice little Fuzzy effect to Beat the Band.

But maybe, children, the weather may be unfavorable for going out-of-doors to take pictures of Rural Villages. I will tell you how you can take a very Remarkable Photograph in your Playroom. You can take your Toy Houses and Toy Trees, and set them up on the carpet, and you can take a piece of board or a box-lid for the Sky. If you want to show off some lovely fleecy clouds, and you can get some cotton from mother's work-basket, and pin small pieces of it on to the Sky, making a very stunning atmospheric effect.

Now this Picture will be all very fine, but there will not be enough "Artistic Feeling," and you cannot pass the Fuzzy Salon Juries with it in that way. However, if you slide down the Cellar Door on that negative, and give it to the Cat to play with, and then print through some pieces of Extra Glass, you will be getting more and more Artistic all the time. It is important that the paper should lay* around the Back Yard for a few days, and get frayed and dog eared, after which it will be in a fine printing condition. Be careful to mount on a couple of odd Scraps of Paper, and to avoid the center of the mounting card, and you will then have a wonderful effect truly worthy of reproduction in several Eminent Photographic Magazines which print all sorts of Queer Things. Remember finally, children, that unless the Picture which you send in to the Jury looks exactly as if it had been fished out of the Ash-Barrel, you can never hope to have it exhibited at the Fuzzy Salon.

Your affectionate GRANDPA.

*Lie.—EDITOR.



"A SUNSET." (WITH APOLOGIES TO "CAMERA NOTES.")

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OFFICERS, TRUSTEES AND COMMITTEES

OF THE

CAMERA CLUB,

N. Y.

1901-1902.

President . . .	C. H. CROSBY.
Vice-President . .	J. EDGAR BULL.
Secretary . . .	ED. HEIM.
Treasurer . .	WILLIAM E. WILMERDING.

TRUSTEES.

(ALSO INCLUDES ABOVE OFFICERS.)

HENRY H. MAN,
CHARLES I. BERG,
C. S. MCKUNE.
J. C. VAIL,
FRANCIS C. ELGAR,

COMMITTEES.

HOUSE.

MEETINGS.

PRINTS

LANTERN SLIDES.

A. L. SIMPSON, Chairman.
A. W. SCOTT,
JOS. J. O'DONOHUE.

CLUB PUBLICATION.

H. H. MAN, Chairman.
J. E. BULL.

SCIENTIFIC RESEARCH.

AUDITING.

ADMISSIONS.

F. N. WATERMAN, Chairman.
H. B. HART,
JOS. J. O'DONOHUE.

Librarian: J. C. ABEL.

NOTE.—Committees left in blank were not filled as CAMERA NOTES went to press.—EDITOR.

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THE CAMERA CLUB DEPARTMENT

EDITED BY HENRY H. MAN AND J. EDGAR BULL, PUBLICATION COMMITTEE REPRESENTING THE BOARD OF TRUSTEES.

Proceedings and Club Notes.

Trustees' Meetings.

Two regular and two adjourned meetings of the Trustees were held, the regular meetings on February 24th and March 31st respectively, and the adjourned meetings on February 10th, by adjournment from January 27th, and on April 7th, by adjournment from March 31st.

At the adjourned meeting of February 10th an appropriation was made of $150 for the printing of the catalogue of the library, the appropriation to be available on May 1st.

Mr. Reid and Dr. Devlin presented their resignations as trustees, to take effect immediately before the annual meeting. The resignations were accepted with the sincere regret of the Board.

At the regular meeting of February 24th Mr. H. Herbert Sidman was elected to active membership, and the resignation of Mr. Clarence M. Roof was accepted with regret.

Mr. Stieglitz appeared in person before the Trustees and gave notice, under his contract expiring with the current year of the club, that he elected not to continue as editor of CAMERA NOTES.

A discussion followed, and, in view of the obvious impracticability of getting out the next number of CAMERA NOTES (the present number) promptly, without the aid of Mr. Stieglitz, he made several propositions in the alternative to edit and publish that number. Thereupon the following resolution was unanimously adopted:

"That the proposition of Mr. Stieglitz to publish No.1 of Vol. VI of CAMERA NOTES in the same form and with the same responsibility as during the past year be accepted, and that an appropriation of $200 be made for that number, all the provisions of the old contract not inconsistent with this resolution to continue in force for that number."

Mr. Steiglitz requested that his accounts of CAMERA NOTES be audited. Upon the suggestion of Mr. Man that the chairman of the Club Publication Committee was a member of the regular Auditing Committee, it was determined to appoint a special auditing committee to pass Mr. Stieglitz's accounts, and thereupon Mr. Wilmerding and Mr. Dowdney were appointed.

Messrs. Agnew, Roy and Bracklow handed in their resignations from the Auction Committee, and Messrs. Abel, Wilmerding and Reid were appointed to fill the resulting vacancies.

At the regular meeting of March 31st, Mr. Hugh Ardleigh and Miss Elizabeth Harlin were elected to active membership. Mr. Beeby resigned from the Board of Trustees, his resignation to take effect at the close of the meeting or any adjournment thereof. The resignation was accepted with the sincere regret of the Board. The resignations of the following members of the Club from active membership were accepted: F. C. Clarke, F. H. Tows, A. G. Hegeman, H. H. Kingston, Jr., N. S. Towner, H. J. Hardenberg, D. G. Barrett. From non-resident membership: Messrs. H. A. Bradly and H. M. Geer.

Mr. Stieglitz presented the financial report of CAMERA NOTES, which was referred to the special auditing committee heretofore appointed.

The report of the Print Committee was submitted, and on motion duly seconded, the thanks of the Board were extended to the committee for their services. The meeting adjourned to April 7th.

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At the adjourned meeting of April 7th, the special auditing committee presented, with approval, the following financial report of CAMERA NOTES for the year ending March 31st:

"Camera Notes." Statement for Volume V.

March 31st, 1902.

CR.		DR.	
Subscriptions including those for Club	$1,557.22	Cover design	$25.00
Binding	50.00	Illustrations	1,172.75
Porfolio and glycerine booklets	259.57	Privilege for reproduction	13.34
Half-tone blocks	60.50	Printing, paper, composition	1,508.03
Back numbers and single copies	110.69	Literary matter	411.00
Advertisements	1,464.52	Commissions	18.25
Outlay, London	88.60	Binding	153.30
Bills collectible (advts.)	459.25	Stationery	48.15
Bal. Cr. I, II, III and IV	247.61	Incidentals: (Charles, Philip, car fare, stenographer, expressage, duty)	66.29
		Stamps and postal cards	246.73
		Charles Simpson, for subscription	3.00
		Bought in back numbers	20.35
		London outlay	88.60
		Office fittings	79.00
		Owing for illustrations	210.00
		Owing for various other bills	45.00
Cr.	$4,297.96		$4,108.79
Dr.	4,108.79		
Est. bal. Cr.	$189.17		

The Auditing Committee also presented, with their approval, a statement of anticipated receipts and disbursements on Vol. VI, No. 1, showing that the probable outlay will be met by the probable receipts without substantial deficit or balance.

The following resignations were accepted: From active membership—B. H. Buxton, M. D., F. S. Kinney. From non-resident membership—Messrs. Frank Eugene and James F. Cowee, Miss Virginia S. Prall and Miss Ellen R. Ward.

The Board instructed Mr. Man to present at the annual meeting a notice of Mr. Stieglitz's election not to continue as editor of CAMERA NOTES, and prescribed the form of notice, which was spread upon the minutes. The notice will be found in full in the account of proceedings of the annual meeting.

Club Meetings.

Regular meetings of the Club were held on February 11th and March 11th, 1902, and the Annual Meeting was held on April 8th.

At the meeting of February 11th, forty members attended, at that of March 11th, there were thirty present, and at the Annual Meeting, in spite of the bad weather, there was an attendance of fifty-six.

The Treasurer's report showed balances as follows:

On February 11th	$3,462.08
On March 11th	3,047.25
On March 31st	2,759.25

At the meeting of February 11th, Mr. Aspinwall, the President, was in the chair, and, besides the usual reports of officers and committees and other routine business, the Club transacted business as follows:

The Trustees having appointed a special Committee to ascertain what terms could be made for a renewal of the lease of the Club Rooms (the present lease expiring May 1, 1903), Mr. Man, in the absence of Mr. Berg, Chairman of the Committee, presented its report to the general effect that the agents of the building in which the Club now has its quarters, would entertain a proposition for renewal only at a greatly increased rent. After discussion, in which Mr. Murphy, Mr. Stieglitz, Mr. Reid and others took part, it was unanimously resolved that the Secretary be instructed to send word to the agents of the building that the Camera Club declined to make the proposition for a renewal invited by said agents.

Mr. Stark for the Special Committee on

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Club Print Competition, announced that the prints sent in by the members would be exhibited from May 1st to May 15th, 1902.

Upon motion of Mr. Wilmerding, duly seconded, it was determined to elect a Nominating Committee by ballot. Upon counting the ballots the following gentlemen were found to have received more votes than any other member and were declared elected: Messrs. F. M. Hale, J. Wells Champney, E. Lee Ferguson, Edward Heim and William D. Murphy, Mr. Hale, who received the largest vote, to act as Chairman. All the gentlemen elected were present at the meeting, and as each of them expressed his willingness to act, no provision was made for filling vacancies.

At the meeting of March 11th in the absence of the President, Mr. William D. Murphy was called to the Chair.

The Auction Committee and Smoker Committee presented reports showing their receipts and disbursements. The reports were accepted and the committees discharged with thanks.

Annual Meeting.

At the annual meeting on the evening of April 8th, Mr. Aspinwall, the President, was in the chair.

He appointed Messrs. Ferguson, Sloane and Hapgood tellers, and the balloting for officers proceeded during the meeting. The Nominating Committee, Messrs. Hale, Champney, Heim, Ferguson and Murphy, had in due time posted upon the bulletin board the following ticket:

REGULAR TICKET.
1902-1903.
ELECTION, TUESDAY, APRIL 8TH, 1902.
For President,
C. H. CROSBY.
For Vice-President,
J. EDGAR BULL.
For Secretary,
ED. HEIM.
For Treasurer,
WILLIAM E. WILMERDING.
For Trustees (For Three Years),
CHARLES I. BERG,
C. S. McKUNE.
(For two Years),
J. C. VAIL.
(For One Year),
FRANCIS C. ELGAR.
Committee on Admission,
F. N. WATERMAN,
H. B. HART.
JOSEPH J. O'DONOHUE.

And no independent nominations had at any time been made.
The President read to the meeting his report as follows.

President's Report.

At the beginning of last year we were told that the ship had reached the bar, and the pilot to take her into the harbor, was coming over the rail. In reality, owing to adverse squalls, no progress toward the harbor had been made for a considerable time, and it was not the pilot, but only the senior officer of a new watch who came on deck. Almost a calm soon after settled down upon the waters, and so now, after drifting hither and thither with light winds for a year, and being buffeted by a few small squalls, the old ship is still in the offing. The destination can seldom be reached without a chart, or knowledge of

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the waters, and a properly prescribed course. It is an easy matter to keep afloat, but it is impossible to reach a haven of rest and glory with a wavering compass. The course must be set and the craft sailed true.

The Camera Club, with no fixed policy, is like a ship without a rudder; hither and thither it moves, erratic in its course, traveling everywhere and reaching nowhere. This is partly the fault of the navigator, and partly that of the crew; for on our ship the regime is democratic, and the crew may or may not adopt the suggestions of the man at the wheel and so may pull the wrong ropes and set the sails one against the other. Let us look, however, at those facts which have had a tendency to increase the buoyancy and solidity of this vessel—the dear old Camera Club of New York.

In the year just past, your committees have worked with zeal and devotion. We commend the work of the Secretary, Librarian and Treasurer. The books of the latter are models for all time to come, and you can go a long way, and hunt far, to find an equal of this same Treasurer; accurate, honest, modest and level-headed: we have never seen his equal.

The work of the Secretary has been efficiently done. It is at best a disagreeable and onerous task. This organization should engage some person to do the manual labor of sending out notices and tickets, reserving for the Secretary a larger and more useful field.

Your Librarian has been diligent in the work of arranging and cataloguing the new library, and should receive your earnest thanks.

The House Committee has also done its work well. The Club has never been in such an efficient condition. The apparatus has been placed in good order; the rooms have been kept clean and orderly; and the house rules have been enforced as closely as seems possible in such a body.

The Print Committee is to be commended for its untiring efforts to secure for our walls the best that could be had in pictorial and other branches of photography. The only criticism possible is that it has been too zealous in giving a surplus of good shows. We have seen so many good things that we are positively photo-blasé, and are all the time looking around for some new sensation. This committee has, in reality, shown us types of work covering the entire field of photography,—a clear indication of its discretion and broadmindedness.

The Lantern Slide Committee deserves our thanks for its steady performance of the duties imposed upon it. It would be wise to increase the scope of this committee, enlarge its powers, and make it something more than a group of men requested to feed a lantern. This committee, composed of intelligent men, can be doing something better than managing a lantern and slipping slides into a carrier once a week for our enjoyment. Here again, the Club might well employ some one to do this disagreeable work. It is certainly no fun to sit upon a stool by the side of a red-hot lantern and ruin one's eyes trying to adjust the carbon, or to see whether the lantern slide is upsidedown or not.

The Committee on Meetings has given us a series of most excellent lectures, and it is to be regretted more members have not turned out to attend the discourses on subjects purely photographic.

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The Committee on Admissions has, as usual, worked carefully, and the results show how conscientiously it has performed its labors. The Committee on Scientific Research has kept up its excellent record.

The Committee on Club Publication has worked industriously and collated an amount of material for Camera Notes that no one can appreciate unless they are placed in the position of the Chairman and compelled to edit and revise the matter relating to this department. It not only requires talent, but discretion.

The Dinner Committee provided us with a banquet that would do credit to any club, though the viands seemed, in some cases, to create mental, if not moral, indigestion.

The Auction Committee carried on its work well, and the result of that auction was turning into the Treasury about $117.00. This yearly feature should be kept up; as conducted this year it is certainly not objectionable. The committee who undertook this task and carried it through should have your heartiest approbation.

The Smoker Committee gave us a really high-class entertainment at practically no cost to the Club. It brought in a report which was not unlike the one presented by the architect to Mr. Carnegie the other day at Stevens Institute, when he gave to that college a beautiful laboratory costing some sixty-five thousand dollars ($65,000). When the architect handed Mr. Carnegie the keys, he said: "I have pleasure in reporting to you that this building is completed; that all the accounts for its construction have been paid, and that there is no unexpended balance."

The result of the Smoker only shows what this Club can do when men of sufficient ability and energy are delegated to undertake the job.

A member who has never acted on a committee can hardly appreciate what it means to work for the good of the Club with no reward in sight, save the sense of duty done.

I pray all you members to be loyal to your officers and committees; stand by them even though you disapprove of their ideas and believe you could do much better under the same conditions. You will never obtain officers and committeemen from the best talent of the club so long as men feel that the instant they take office, or go on a committee, they will be open to the criticism and prejudice of the members. However little the officers or the committeemen may do, always remember that that little is being done *for you;* and before you criticise you may well ask yourselves "What talents have I? Am I willing, with no reward in sight, to devote a part of these talents and half my time to do better than the other fellow?"

In the opinion of your President the gravest question facing this organization is, shall we represent anything? That is, shall we have a fixed policy and pursue it diligently and earnestly? Or, shall we just drift along with no end in view, a ship with a wavering compass? Shall we simply be a working body with fine quarters, dark rooms, enlarging rooms and popular entertainments, or a national (perhaps international) figure? An organization founded on local lines, will, no doubt, serve a useful purpose, but it will never assume national importance, or obtain international fame. We ought to be the leading club of

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the United States, if not of the world; but we can never reach such distinction by drifting as we have during the past two or three years. With broad views and a definite policy, we might have gathered to us, even though it were by a tender bond, the greatest photographers of the United States.

The one thing that has linked us with the outside world has been our beloved CAMERA NOTES of which we are all proud indeed. Each number better than the last, and all of them superior to anything ever published in the photographic world. The publication will ever be a monument to the skill, energy, perseverance and disinterestedness of Alfred Stieglitz. All honor be to him, for he stands in a class all by himself. We owe also our thanks to his co-laborers on this magazine. They have worked earnestly along the lines indicated by him, and they deserve great reward. CAMERA NOTES has stood like a beacon of light at the harbor's mouth, forever pointing us the way into the haven of international fame. Unfortunately most of us have refused to trim sails, and our progress has been slow, if, indeed, we have not drifted back.

In order for you to appreciate the work done upon CAMERA NOTES by Mr. Stieglitz, your President feels that the following facts should be laid before you for your enlightenment:

Since starting the publication of this magazine, there has been expended on it for printing, articles, and illustrations, besides other items, over $18,000 and during that period the Club has appropriated for its maintenance only $1,850. So that while the Club paid only ten per cent. of the amount expended for CAMERA NOTES it received over 33 1/3 per cent. of the entire editions published. In other words, while we put up ten per cent. we received therefor 33 1/3 per cent. I will repeat it again, so that you may bear it in mind: Every member of the Club received a copy of this publication during its five years of existence, and for this we only paid the sum of $1,850, while what we received actually cost Mr. Stieglitz the sum of about $6,000, or in other words, Mr. Stieglitz has obtained from the outside, about $4,200 for our benefit. In addition to this he furnished the capital to run the magazine, so that it was in his debt at times $1,000. During the entire period of publication, he has not received one cent for his labor or his time, and as a matter of fact, he is out of pocket.

The increased buoyancy of the good old craft is seen by the credit balance this year, showing excess of receipts over expenditures of $348.51 as against a debit balance or an excess of expenses over receipts last year at this time of $96.75.

The decrease in membership last year was eleven, while this year we have an increase of one.

We have now a library of about 1,700 volumes, making probably the largest photographic library in the world. And through the liberality of one of your members, this library has been efficiently catalogued. Such a member, though he may not be a beauty, is a joy forever. Your Board of Trustees has appropriated sufficient money for the publication of this catalogue in pamphlet form, so it may be available for use at home. It is to be hoped we can afford, some day, to have also a subject catalogue printed.

As we look again across the seas, we notice a difficult bit of navigation; one requiring judgment and careful steering. Another anchorage ground must be found where the old craft may drop her mud hooks in the offing, and keep from drifting astern. This is no light task, and we know you will back up the new navigating officer after he has determined the course to pursue.

And now as the yearly watch goes off duty, your officer of the deck steps below, wishing you the best of luck, and in the hope that the future will show the good ship always staunch and true, with a crew working in harmony; so one of these days from the heights she may be seen sailing majestically into the harbor of international fame.

JOHN ASPINWALL, President.

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The Treasurer's report was as follows:

THE CAMERA CLUB. Treasurer's Report for the Year Ending March 31, 1902.

Receipts:	1901-1902.	1900-1901.	Disbursements.	1901-1902.	1900-1901.
Balance April 1st	$2,410.74	$2,507.49	Camera Notes	$640.00	$300 00
Members' Dues	4,984.63	4,990.04	Services	759.00	(608.00
Locker Rents	1,166.44	1,049.95	Rent and Chute, 8th floor	3,024.00	3,026.00
Entrance Fees	510.00	375.00	Stationery and Printing	221.82	272.70
Studio	295.00	266.00	Studio	169.22	150.00
Library		43.00	Library	152.57	192.57
Telephone	102.62	60.15	Telephone	174.01	110.70
Annual Dinner	237.50	262.25	Annual Dinner	292.00	301.39
Smoker	151.00	109.00	Smoker	170.96	193.05
Annual Auction	769.75	80.81	Annual Auction	651.92	6.57
Incidentals		3.25	Incidentals	273.90	200.98
Lantern Slide Interchange		.61	Lantern Slide Interchange	17.23	19.21
Print Auction	169.70	117.81	Print Auction	138.29	26.20
Furniture (Subscription by Members)	224.00		Furniture	224.00	99.86
Elevator	30.00		Elevator	110.00	80.00
Interest Acct.	85.62		Postage	128.04	120.48
			Light and Current	491.71	370.14
			Print Committee	115.45	46.50
			Fitting up Rooms	160.97	282.96
			Apparatus	40.88	
			Chemicals	151.59	80.08
			Ice and Laundry	74.73	61.12
			Insurance	64.65	27.45
			Cleaning Rooms	124.00	122.00
			Meetings Committee	6.15	
			Curator—Salary		666.66
			Balance in New Amsterdam National Bank	$8,377.75	$7,454.62
			Balance in Union Trust Co.	673.03	410.74
				2,085.62	2,000.00
	$11,137.00	$9,865.36		$11,137.00	$9,865.36

Approved:

LOUIS B. SCHRAM, *Chairman.*
C. C. ROUMAGE.
HENRY H. MAN.
Auditing Committee.

March 31, 1902.

WM. E. WILMERDING, *Treasurer.*

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Secretary's Report.

The Secretarys report was as follows:

NEW YORK, April 1st, 1902.

MR. CHAIRMAN AND MEMBERS OF THE CAMERA CLUB:

I have the honor to submit the following as the Secretary's report for the past year:

Membership.

	April 1st, 1901.	Resigned.	Dropped.	Expelled.	Died.	Trans. from non-res. to active.	Trans. from active to non-res.	Elected and qualified.	March 31st, 1902.	Gain.
Active members	214	19	5	..	3	2	6	31	214	..
Non-resident members	83	8	4	..	..	2	6	9	84	1
Life members	20	..	..	..	..	..	..	..	20	..
Honorary members	16	..	..	..	..	..	..	..	16	..
Total	333	27	9	..	3	4	12	40	334	1

Total membership, March 31st, 1902, three hundred and thirty-four.

There were held ten regular and two special meetings of the Board of Trustees and ten regular and one special Club meetings.

Respectfully,

DANIEL J. DOWDNEY, *Secretary.*

Librarian's Report.

The Librarian stated verbally that his report had been presented to the Trustees and was in the hands of the Secretary. It is as follows:

April 7th, 1902.

TO THE PRESIDENT AND BOARD OF TRUSTEES, CAMERA CLUB, N. Y.:

Gentlemen:—I beg to hand you herewith my annual report on the Library. At the commencement of the club year the Library consisted of some five hundred volumes arranged in cases without any special order or sequence, which, however, was of little moment, as the number of volumes was not large. The former Librarian, Mr. Beeby, had, as far as lay in his power, completed certain sets of books and magazines and was on the continual watch out for others.

Early in May, 1901, due to the generosity of the President, Mr. Aspinwall, the Canfield Library which, for some years had been on the market, was added to the Club Library forming with this the most perfect photographic library in America, if not in the world.

The necessity of obtaining a suitable housing for the combined libraries at once became apparent. Careful investigation of the various portable book-cases on the market was made, with a final choice of the Danner system as being the best suited to the library needs. A subscription opened amongst the members of the Club realized sufficient to enable the Librarian to purchase 16 Danner cases and a reference card-case. Duplicates were eliminated from the two libraries, and the remaining books to the number of 1,700 were arranged in subject order in the cases, in which work the Librarian has to thank Dr. Stevens for much valuable assistance.

Through the generosity of a member, who must remain anonymous, the books were then catalogued on cards, according to title and author, two professional cataloguers being engaged on the work for a period of nearly six weeks.

In February the Board appropriated the sum of $150.00 for a printed catalogue which is now under way and will be published with the next issue of CAMERA NOTES. The librarian will endeavor to make the catalogue complete as regards historical data, donor of book, etc., etc., in order to make the catalogue as valuable as possible.

Previous to this year, the magazines kept on file have been a great source of worry, being torn or taken bodily away by careless members. To avoid this in the future, cases were made for 36 magazines on photographic subjects, and these are now kept in order and as up-to-date as possible.

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The appropriation of $150.00 has been spent to within a few dollars of the limit, in subscriptions to magazines, three new tops to cases, binding, etc. Ninety-four volumes were bound and a large number remain to be bound when the next appropriation is made.

To keep the library in condition as it should be kept, a sum not less than $200 should be appropriated for the coming year. Contributions of books were made by Alfred Stieglitz, Dr. Degenhardt, W. J. Cassard, W. E. Wilmerding, E. N. Woodbury, and the Librarian, to whom thanks are herewith given. Respectfully submitted,

J. C. ABEL, *Librarian.*

Final Report of Print Committee for 1901-1902.

Mr. Keiley on behalf of the Print Committee, stated that the report of that Committee was in the hands of the trustees. It is as follows:

TO THE PRESIDENT AND BOARD OF TRUSTEES OF THE CAMERA CLUB, N. Y.

Gentlemen: Your committee respectfully reports as follows: Since presenting its last report your committee has placed two print exhibitions upon the Club walls,—that of F. Colborn Clark which was shown from January 27th to February 15th, and The First Public Exhibition of the Permanent Print Collection of the Camera Club, N. Y., which is still on exhibition.

The Clark collection, prepared by that gentleman with especial care, contained 125 prints.

Apropos of the second exhibition, the question of securing for the Camera Club, N. Y., a permanent collection of *representative* pictorial photographs has been agitated repeatedly in the past and recently by those interested in photographic progress. To outsiders,—who have come to look upon the Camera Club, N. Y., as standing for all that is advanced in photography,—the absence of a truly representative collection is a source of surprise and disappointment. Frequently the Club has been urged to take up the matter—but it has never done so officially—though on one occasion a certain sum was appropriated by the Board for the purchase of a few prints (three prints from the Käsebier collection).

At the time, this application of the Club funds was looked upon as a useless expenditure by many members. Since then prints by this photographer have sold so high as a hundred dollars a copy and at the present time it would not be possible to purchase representative examples of her work at the price then given. With the purchase of said prints the matter rested. From time to time there have been shown upon our walls collections of the work of the most progressive of the pictorial workers, representative examples of which could have been secured at a small price. No effort to secure such examples was made by the club. * * *

Meanwhile pictorial photography has progressed—individual private collections have been made—the value of prints has been greatly enhanced—new workers have appeared with each new exhibition and at last the great art exhibition of the year, the Champs de Mars (Paris Salon), has been forced to recognize the pictorial photograph as an example of legitimate, serious art.

It was an American who brought about this revolution in the attitude of the Salon Judges,—just as Americans have been playing a prominent part in all the leading European pictorial exhibitions.

It is but proper therefore that this Club should possess a representative permanent collection.

Few members of the Club were aware that the Club possessed a permanent collection of any sort.

When your committee came into office it could find no record of such a collection. During its incumbency, it has made careful search for all the prints and photographs owned by the club. These prints it has gathered together and listed and finally placed upon the walls for the enlightenment of the club as to the existence and character of its permanent collection, the present exhibition being the first exhibition of the Permanent Collection of Pictorial Photographs of the Camera Club, N. Y.

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A list of the prints composing this collection is hereto annexed.

Your Committee respectfully suggests that at the close of this Exhibition these prints or such of them as are not to remain upon the Club walls, be packed away with decent care and not thrust again into the dark and dirty corners whence most of them were extracted and excavated.

After the most careful consideration your Committee has abandoned the other exhibitions which it contemplated presenting. This course was determined upon because of the general lack of interest in and general apathy towards the wall displays on the part of the Club—which convinced your Committee that it would be unwise, at this time for it to arrange for any exhibition that would involve the incurring of any additional expense. Till a more general and healthy interest is manifested your Committee feels that it would not be justified in undertakings involving further expenditures of the club's funds for the purpose of print exhibitions.

Your Committee further reports that in order to facilitate the work of its successors, it has issued notice for the Annual Members' Exhibition, and that it has set all its affairs in order; and it now, after having extended its thanks to the gentlemen of the Board for their support and consideration, begs most respectfully to resign its charge into the hands of the Club, said resignation to take effect on April 7th.

JOSEPH T. KEILEY, *Chairman of the Print Committee.*

March 31, 1902.

Report of the Auditing Committee.

The Auditing Committee through Mr. Schram, its chairman, expressed approval of the Treasurer's methods. Mr. Schram stated that its approval of Mr. Wilmerding's accounts had already appeared upon the Treasurer's report.

Club Competition Report.

Mr. Stark on behalf of the Committee on Club Print Competition, presented a verbal report of progress in which he called attention to the fact that the sending out of the notices of the Print Competition at the same time with the notice of the Print Exhibition seemed to have led to confusion in the minds of members, particularly in view of the fact that no entry blank was required for the competition.

Report of the Committee on Club Publication.

Mr. Man, Chairman of the Committee on Club Publication, presented the following report:

TO THE CAMERA CLUB:

Your Committee on Club Publication respectfully reports that during the year ending March 31, 1902, it has furnished to the editor of the "CAMERA NOTES" copy for the Club Department of four numbers of the magazine. Dated New York, April 1, 1902.

Respectfully submitted,

HENRY H. MAN, *Chairman.*

Mr. Stieglitz Severs His Connection with "Camera Notes."

Immediately after presenting the report, Mr. Man said:

"I have been instructed by the Board of Trustees to submit on their behalf the following statement as to the Club Publication:

" 'Mr. Stieglitz has given to the Board of Trustees the notice, provided for in his con-

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tract for the publication of Vol. V. of CAMERA NOTES, to the effect that he elects not to continue the publication of the magazine after the last number of that volume.

" 'In view, however, of the impracticability of a new editor getting out Number 1 of Vol. VI. promptly, Mr. Stieglitz has, at the request of the Board, consented to get out that number, which is now on the press, and will appear on or before June 1st. For this the Board has made a special appropriation of $200, and copies will be sent to members of the club as heretofore.

" 'As soon as a new editor is appointed the good will and plant of the magazine will be turned over to him so that he may continue the publication under such directions as the Club or the Board of Trustees may give.' "

The Election.

Upon motion duly seconded the polls were declared closed; the tellers retired to canvass the vote, the meeting in the meantime taking an informal recess.

The tellers announcing their readiness to report, the meeting was called to order, and the tellers presented a report giving the vote for each nominee in detail. Fifty-one ballots were cast. The vote was as follows: Mr. Crosby received 25 votes, Mr. Bull 44, Mr. Heim 27, Mr. Wilmerding 51, Mr. Berg 28, Mr. McKune 24, Mr. Vail 26, Mr. Elgar 27, Mr. Waterman 26, Mr. Hart 25, and Mr. O'Donohue 25.

The President declared that all the nominees upon the regular ticket were elected, and appointed Messrs. Hale and Heim to escort the newly elected President, Mr. C. H. Crosby, to the chair. This formality having been completed, Mr. Aspinwall addressed the President substantially as follows:

"Mr. President—There is a story of an Irishman who, having made his way with great difficulty through a wood, was met as he emerged by a friend, who, noticing his condition, said that he must surely have encountered certain pitfalls, to which his reply was that they stuck up everywhere and that he had broken his shins over dozens of them. I hope, Sir, that however many pitfalls you encounter, you may never break your shins."

The President then addressed the meeting. He said that the presidency had come to him unsolicited, and intimated that he did not know what qualities of his led to his selection for that office, the honor of holding which he appreciated more than any of the members could think. He had no views of his own as to policy, but believed that there was room in the Club for every member to do what he thought best for the advancement of the Club and of the interests of photography. Photography was, in his opinion, the greatest of the graphic arts. In every other branch of art the artist was hampered and restricted by his medium, but in photography there were no limits. The Camera Club was itself, in his opinion, the greatest photographic club in the world, and he intended to be guided by the views of its members as to what the Club should do.

He then called in succession upon Messrs. Bull, Berg and Heim. Mr. Berg apologized for Mr. Bull's absence on the ground that he was under the doctor's care and spoke briefly on his own behalf. Mr. Heim stated that it was his hope to perform the duties of Secretary to the satisfaction of the majority of the members.

There were loud calls for Mr. Wilmerding, to which he responded briefly.

Mr. Carlin addressed the Chair and asked that it be stated why Mr. Stieglitz had given up the editorship of "CAMERA NOTES." The President stated that he had no official information that Mr. Stieglitz had given up the position of editor. Mr. Beach called attention to the communication read by the Chairman of the Committee on Club Publication. The President adhered to his ruling.

On motion, duly seconded, a vote of thanks was extended to the retiring officers for their fidelity to the Club.

A motion was made, seconded and declared carried that the meeting adjourn. Mr. Carlin attempted to address the Chair, claiming the right to appeal from the ruling of the President above stated, but was not recognized because the adjournment had been announced before he rose.

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The Club Competition.

On February 17th, 1902, the special committee having the club print competition in charge (composed of Messrs. Ferdinand Stark and C. H. Crosby) issued a circular embodying the conditions as follows:

Conditions.

"This competition is for members only.

"Prints must be sent in on or before April 18th.

"No copies of oil paintings, engravings, etc., will be accepted.

"Prints which won a prize at a previous Exhibition will be excluded, also new prints made from the same negative.

"The pictures will be judged by all members of The Camera Club.

"The three pictures receiving the most votes, to be published in CAMERA NOTES.

"The same pictures to be judged by three artists, not members of the Club.

"The best three photographs selected by these artists, to be reproduced in CAMERA NOTES.

"A medal to be given to any member, whose picture is selected both by the artists and members of The Camera Club."

Later the Committee issued a second circular announcing that entries would close April 18th, that the competition would be from May 1 to May 15, and that the jury of artists were Mr. William A. Coffin, Mr. Louis Loeb and Mr. Frederick S. Church, all of whom had kindly consented to serve.

By this circular it was also announced that "prints from negatives from which lantern slides have won awards will be admitted."

This number of the magazine goes to press before the competition.

The Annual Members' Exhibition.

The regulations for the Club Exhibition were promulgated by the Print Committee in a circular announcing the date of opening for May 15th, and that the introduction of the exhibition would be a formal public reception, to which all members and their guests are invited. The portion of the circular in which the regulations are set forth is as follows:

Regulations.

The time of the Exhibition will be from May 15th to 31st inclusive.

It shall be the absolute right of each member to show at least one print, whether scientific, technical or pictorial, in this exhibition which it is designed shall be a members' show in the broadest sense of the term.

No member shall submit more than five (5) prints. Where more than one print has been entered by a member as many shall be hung as the character of the work and the wall space at the Committee's disposal shall permit.

Prints entered in this exhibition must not have been entered in any of the regular club exhibitions, and members are urged to send only their very best work so that the average excellence of this exhibition will compare more than favorably with that of the very best of any of the exhibitions shown on the same walls during the year.

Every print must be properly mounted. Framing may be dispensed with if the exhibitor so desires; but in that case, if a print be not mounted on heavy card but upon a thin flexible mount, such mount should be backed with a piece of heavy card of corresponding size, that print or mount may not be injured in handling. This however is not obligatory.

The title of each print together with the name and address of the exhibitor must appear upon the back of each mount or frame.

Members intending to enter prints are requested to fill out the enclosed form, and send

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it to the Print Committee at their earliest convenience. All entries must be addressed to the Print Committee and left with the Club custodian.

As it has been customary to reproduce in CAMERA NOTES and in other publications the most popular of the prints shown, members desiring *not* to have their pictures or certain of them so reproduced, will please state that fact on the entry form immediately beneath the name of the picture not to be reproduced. In order to permit sufficient time for cataloguing properly, all exhibits must be in the hands of the Committee not later than May 8, 1902.

Any member exhibiting prints in the members' show who expects to leave the city before the close of the exhibition will kindly signify to the Committee what disposition shall be made of his print or prints upon the close of the exhibition.

As pictures are frequently purchased from collections shown on the Club walls by print collectors, those willing so to dispose of their work, should there be demand for it, are requested to signify their willingness by setting prices on their prints.

JOSEPH T. KEILEY,
E. LEE FERGUSON,
ALFRED STIEGLITZ.
Committee.

It is understood that the Committee in actual charge of the exhibition will be differently composed, the annual meeting and the appointment of new standing committees taking place before the commencement of the exhibition. The success of the exhibition ought not to be lessened by any change in the personnel of the committee in charge. It is incumbent upon the members to make this exhibition a worthy successor of that of 1901.

The Annual Auction.

The annual auction of photographic instruments and material was held at the Club rooms on the evenings of Friday and Saturday, March 7th and 8th, under the charge of a committee composed (as finally constituted) of Messrs. Abel, Montant, Reid and Wilmerding.

Only property of members of the Club was accepted.

Many valuable and some rare articles were offered for sale, with the usual proportion of smaller lots. Mr. Abel acted as auctioneer on the first evening of sale and during part of the second, after which he gave way to Mr. Reid.

The gross proceeds of this auction were nearly $1,000, and the club realized in commissions and by sale of property a net sum of $117 over all expenses.

It is proper to state that these proceeds did not pass in full through the Treasurer's hands. The amount handled by him appears in his report. The remainder was adjusted by the Committee without his intervention as Treasurer.

Entertainments.

On the evening of February 21, Mr. Malcolm Stuart entertained his fellow members with a talk on "A Trip Through Norway, Sweden and Holland," illustrated by lantern slides.

On the evening of March 18th Messrs. Chas. T. Hill and Samuel J. Newman, under the title of "Fighting Fire," showed one hundred slides and a thousand feet of moving pictures, illustrative of the working of a great fire department and the modern methods of extinguishing fires.

The slides were in many instances photographic reproductions of scenes at actual fires, including the destruction of the Windsor Hotel, the great oil fire at Bergen Point and the fire of 1899 at the North German Lloyd piers.

The entire show was the product of several years of arduous and intelligent labor. An audience almost exceeding the capacity of the rooms gave close attention to the pictures and to Mr. Hill's illustrative and interesting comments.

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A Novel and Interesting Suggestion.

IT must not be inferred from the remarks of the incoming president at the annual meeting, briefly and imperfectly summarized in the account of proceedings, that the recently elected officers are not desirous of originating for the benefit of the Club any measures which may tend to advance the progress of photographic art. No later than the very evening of the meeting, one of the newly elected officers made a proposition of striking novelty, which is likely to furnish matter for comment and discussion.

The suggestion was that there be instituted a handicap print competition, with a view, supposably, of encouraging members to compete who under other circumstances might hesitate to submit their efforts to comparison with those of experienced and well known photographers. It is proper to say that the suggestion that the most thorough and effective method of handicapping the skillful and hitherto successful members of the Club would be to furnish them with impure chemicals, fogged plates and defective paper, was not made by the officer with whom the idea of a handicap competition originated, and in the discussion of the topic, if it excites the discussion we hope it may, care should be taken that the inventor of the original idea should not receive the credit, or blame, due to the gentleman who suggested this method of handicapping.

It is perhaps too early to express an opinion whether adequate means of placing members of different skill and artistic acquirements upon a level with their juniors or inferiors is within easy reach, and it may perhaps be thought that the severely handicapped members, in common perhaps with all who are handicapped at all, may decline to exhibit work in a competition where the products of their technical and artistic skill are not to be judged according to their real merits. Is it, however, too much to hope for that such members of the Club as have attained a high reputation will so far sacrifice their own feelings as may be necessary to encourage the beginners? It is well known that some of our most successful colleagues consider, and with justice, that they have already been making heavy sacrifices for the benefit of the Club and its members, and surely they ought not to object, in so worthy a cause, to continue their self-denying course, even though the direction be somewhat novel. Can it be doubted that, if a similar proposition had been made to some great artist who desired to shine, not merely by his own work but by the success of his pupils, he would gladly have embraced the opportunity of putting himself in competition with them upon some basis of handicapping which would have encouraged the tyros to emulation with their instructor?

Let us return briefly to consideration of methods. Different workers might be handicapped in different ways. Mr. Berg might be deprived of the services of any but inexpert models of defective physical proportions, Mr. Keiley restricted to the use of aristotype paper and the combined fixing and toning bath, Mr. Stieglitz limited to copying in gum chromos of landscape subjects, and the members of the new House Committee required to develop their plates in dark rooms specially adapted to their annoyance by their predecessors in office.

April 10, 1902. HENRY H. MAN.

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Postscript.—May 10th.

Subsequent to receipt of the cablegram published in the *New York Herald*, March 29th, we received confirmatory advices from authoritative sources, that the Jury of the Champs de Mars had accepted one painting, six charcoal drawings and ten photographs of the work of Mr. Steichen. Still later, we hear from an equally trustworthy source, that notwithstanding acceptance by the Jury, jealousies and political intrigue within the Salon itself, proved powerful enough to prevent the hanging of *photographs*. Had Mr. Steichen wished to insist upon his absolute rights, he undoubtedly could have compelled those in charge to hang all of his accepted work, but influenced, as we are informed, by the fear that a too strenuous insistence upon his rights might lead to future discrimination against his productions, especially paintings, he acquiesced under pressure in this omission to hang.

Though naturally somewhat disappointed in this outcome, in so far as it displays a continuance of the unreasoning jealousy and prejudice against which photography must still struggle, our knowledge of the idiosyncrasies so often displayed by the management of art exhibitions led us to anticipate these possibilities. Nevertheless we find cause for congratulation and pleasure in the victory gained before the Jury, which is the accepted arbiter in the world of art.

Though deprived of the fruits of victory, the triumph of the principle for which we have stood cannot be denied, nor do we feel called upon by this incident to recede from any position we may have taken in any of the articles of this number.—EDITOR.

***The interesting and important information herewith given reached us at a time when we were already in the hands of the binder, too late for insertion in the body of the magazine, which though dated "July," is in fact issued on May 15th.**

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OF THE

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For and in Consideration of the sum of one dollar to me in hand paid by the Camera Club of New York, a corporation, the receipt whereof is hereby acknowledged, I hereby sell, assign, transfer and set over unto the said Camera Club, all my right, title and interest in and to the books, pamphlets and documents described in a certain bill of sale hereto attached from C. W. Canfield to myself and dated the Sixth day of May, Nineteen hundred and one.

In Witness Whereof I have hereunto set my hand and seal this ninth day of May, Nineteen hundred and one.

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KEY TO *Abbreviations* USED

Ed.	Edition
Am. Ed.	American Edition
Rev. Ed.	Revised Edition
Enl.	Enlarged
Illus.	Illustrated
Illus. photo.	" with photographs
N. d.	No date
N. t. p.	No title page
Pp.	Pages
Pt.	Part
T. p. m.	Title page missing
Tr.	Translated
Vol.	Volume

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PHOTOGRAPHIC ART JOURNAL.H. Quilter, F. C. Shardlow, Editors, Leicester, Eng
PHOTOGRAPHIC JOURNAL, THE..Sir W. de W. Abney, Bart., Editor, London, Eng.
(Transactions of the R. P. S. of Great Britain.)
PHOTOGRAPHIC NEWS.....London, Eng.
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PHOTOGRAPHY.....Child Bayley, Editor, London, Eng.
PRACTICAL AND JUNIOR PHOTOGRAPHER..Percy Lund, Editor, London, England

MISCELLANEOUS.

ARTIST, THE.....N. Y.
INTERNATIONAL STUDIO.....N. Y.
MASTERS IN ART.....Boston
SCIENTIFIC AMERICAN.....N. Y.
SCIENTIFIC AMERICAN SUPPLEMENT.....N. Y.

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Camera Notes

A Quarterly

The Official Organ of
The Camera Club N.Y.

Vol. VI. No. 2

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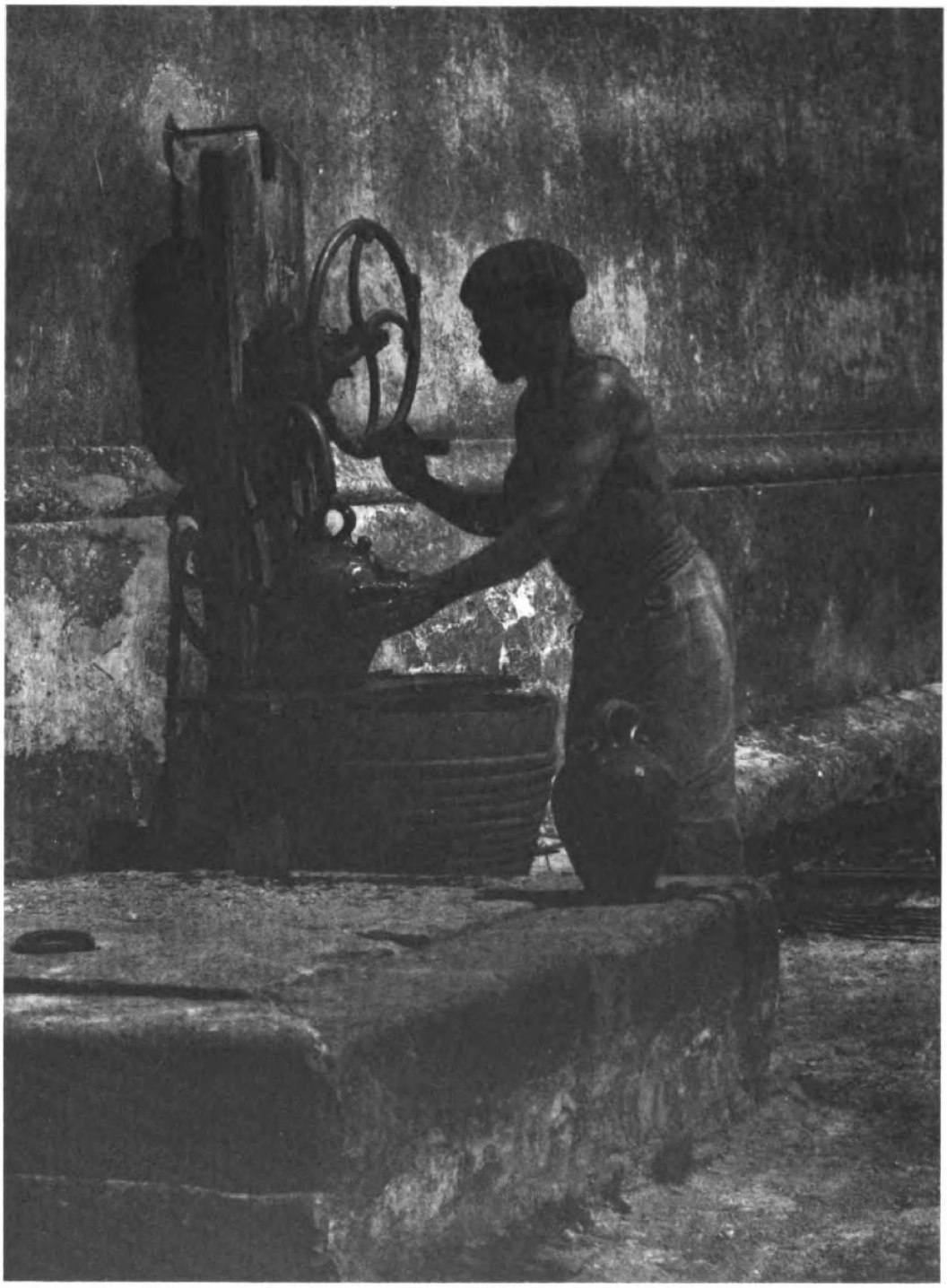

A WATER CARRIER—CUBA

By H. A. Latimer
(Boston, Mass.)

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INAUGURAL

IN undertaking the publishing of Camera Notes, The Camera Club of New York bound itself, even as if by indenture, to become the upholder of all that was best and progressive in Photography. Its Constitution, in the opening paragraphs, demands this, not in any prescribed sense, but in the broad terms—"for the Cultivation and Advancement of the Science and Art of Photography." This, then, is our policy.

Under the magnificent management of Alfred Stieglitz. Camera Notes fought and won the battle of Pictorial Photography. Its mission on those lines was well-nigh accomplished; little more, if anything, could be attained under any other guidance. Therefore it seems fit that, with new hands at the reins, Camera Notes should now strike out on a broader, a more comprehensive basis, incorporating with its propaganda of the pictorial, the technical, the chemical and the scientific aspects of Photography.

We are not all fitted by Nature to be picture-makers, some of us even have not the eyes wherewith to admire the beauty of line or tone; but we all of us take interest in some certain branch of Photography, and Camera Notes is—for all of us.

In resigning the editorship of Camera Notes, Alfred Stieglitz left a task that no man might envy. The magazine had become part of the man himself. Born of his energetic brain and carried, with a master hand, from a modest beginning to its glorious consummation in the last issue Camera Notes, under his guidance, has become the one photographic magazine in the world, knowing no limits, bowing down to no one, independent alike of the manufacturer and of the subscriber.

The continuance of such an undertaking by any one man might well lead to grave doubts, which time alone will either justify or disprove. Personally, I have great faith in the future of the magazine and believe that Camera Notes, with broader policy and with the support of its owners—the members of the Camera Club, N. Y.—will live as a monument to the man that originated it and the organization that made it possible.

October 1st, 1902.

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SUGGESTION

SCARCELY a day passes on which I do not receive one or more letters commenting on the character of some of the prize pictures that appear in photographic journals, or on those that have gained a position on the walls of some Salon, or in some other way received the hall-mark of appreciation. The pictures that call forth such comment are generally characterized by lack of crisp definition, or by flatness in the light and shade effects, being composed most generally of about three or four masses of tone. To the average worker in photography, who believes in sharp definition and wealth of detail, such prints are positively unreal and he cannot conceive how anybody can see any pictorial merit in them, and it is my aim in this present article to make plain what is dark to such inquirers.

In order to clearly understand the ideas of other people, it is essential that we possess some elementary knowledge of the characteristics of the human mind. Were the average man to be asked offhand what constitutes a couple of the most noteworthy features of his mental make-up, the probabilities are that he will assert that his mind possesses the power of creating something out of nothing, and that it is a bar before which ideas are brought for judgment, and where decision is made as to whether such ideas are right or wrong. A very little thought, however, would show the absurdity of such propositions. For instance, if the average man be asked whether or not he ever changed his mind, he would at once admit that he had done so very frequently. The moment such admission is made, this idea of the human mind collapses, and we have to acknowledge that it is a piece of apparatus (?) that receives impressions through the five senses, works them over in some orderly way, and as a consequence produces ideas; and that, therefore, our estimate of the value of anything is really the result of some of our past impressions, modified by the peculiar fiber of our individual brain. The result is that the world is eternally on the ragged edge, striving to get at a knowledge of the truth. Nay, as a matter of fact, it is only in recent years we have obtained a good definition of what truth is. Throughout almost all history the opinion was held that whatever was believed was truth, and this mistaken notion was responsible for the loss of ten millions of lives and an untellable amount of misery and suffering in Europe alone, within the last two thousand years. What it amounted to in other parts of the world, we have no possible means of discovering. The modern definition is that whatever has been proved is truth, and this is the touch-stone which separates the dross from the gold. Unfortunately, it is a test that cannot be applied to the most important of the interests of the average man, who is more emotional than rational. His principal sentimental interests are: religion, art, and love; and in these, so far, it has been found utterly impossible to

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educe any facts that can be proved beyond dispute, and thus he is wholly dependent upon belief. We human beings frequently make a virtue of necessity, and so faith in emotional matters has been lauded to the skies as being the greatest virtue and the only saving grace. But even in such realms, new ideas are evolved, and at last we have largely got beyond the stage of intolerance. We no longer put men to death for a difference in religious opinions, but we are still apt to believe that the other man is wrong, wilfully wrong, and to cut him off from our society in this world and dread his fate in the next. It is curious to note the difference between the world of fact and the world of sentiment. A new idea in religion results in a new creed, in metaphysics it gives birth to a new "ism"; in art it results in a new school: but in science no new creed, "ism" or school, for scientists make no compromise with the past. With them, a thing is so, or it is not so, and there the matter eternally rests.

Personally, I am convinced that our religious and political attitudes are based practically on our economic conditions; and as these change, our emotional ideas are modified to suit and our social fabric is altered accordingly. Names are very persistent, but the ideas suggested by these words are different to each succeeding generation; nay, the use of the same term is apt to mean something absolutely different in different parts of the globe. For instance, the word "democracy" is largely on the lips of both the Frenchman and the American. To the latter, it means very largely individual freedom, with as little governmental restraint and control as is possible; while to the former, it pictures paternalism of the most advanced type, for he desires that the government shall do practically everything for him, and so very rarely acts on his own initiative. My own make-up is that of "hobbyist" and my greatest pleasure consists in taking up a new phase of thought and giving it concentrated attention for a considerable period of time, and I have noticed with much interest how persistent study in any one line almost convinces me at the moment that the line of thought I am pursuing is the one that is absolutely true. In the world of sentiment I have given to a subject as much as three years close following to one line of thought, during which I felt certain of its absolute truth, and then I have deliberately switched off to a line of study on the same subject that was diametrically opposite, and in a very short while this appeared to me absolutely reasonable, and the other just as full of error. Why was it so? The psychologist makes answer and says that I was simply a creature of suggestion, for he has demonstrated that the persistent application of a certain class of suggestions will produce in the human mind mental pictures that are seemingly as real as if they existed in fact. So that the bigot is more to be pitied than to be blamed, for he is simply a man who has been unfortunate enough to receive only one kind of impressions in the course of his life, and his half-starved mind is as prone to wrongdoing as is the half-starved body of the criminal inhabitants of our slums.

During the past twenty years no phrase has been oftener on the lips of the average leader of thought than this "adaptation to environment." It is

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a clean cut phrase, but to many men it fails to bring up a sufficiently vivid mental picture, and so I take the liberty of expanding it a little into the following terms: "We must learn that nature is and does what our fellow-men think and will, and unless we learn aright and act in uniformity we are inexorably punished." Our environment, then, is of two-fold nature. One consists of nature, the other of our fellow-men. The first is constant within the limits of its movement in a regular cycle. The other is a variant, whose laws of variation have not yet been definitely formulated, but the latest scientific researches suggest that it is as much under the influence of physical law as are the inanimate objects of nature.

Self-preservation demands that we learn what nature is and does. For instance, we have learned in the northern zone of this country that nature in midwinter is frequently exceedingly cold; so cold, in fact, that the average human being would be frozen to death unless during the warm season he provided himself with suitable shelter, clothing and food, and he is, therefore, compelled to adapt himself to this environment. But we could suppose that a native of India transported in summer weather to this clime would fail to realize how rigorous the winter season would be, and would be apt to believe that the month of January would be similar to what he had been accustomed to in the land of his birth, and make no suitable protection for the period of cold weather, with the natural consequences that in all probability he would suffer extremely, and very probably be frozen to death. His ignorance of his environment would result in his extinction. From this simple illustration, we can derive a great lesson, how essential it is for us to learn all our life long every detail of nature's facts and laws that concerns us in order that we may fit ourselves to live in harmony with them.

It is a little hard for us to realize what our fellow-men think and will, but it is also a part of our environment, and demands as much consideration as nature does. I may illustrate this point by a little personal experience of my own, which to the outsider may have an amusing aspect. I cannot sing. I believe I cannot sing, but I do not know I cannot sing. However, my fellow-men think I cannot sing, and they will that I shall not sing—at least in their presence. On three occasions I saw fit to join a singing class, and on every occasion the class-leader and my fellow-members made such cruel remarks about my attempts and hurt my feelings so badly that I was forced to forever afterward hold my peace. My ignorance of what my fellow-men thought and willed brought on me inexorable punishment, and so it does to every one. I have no doubt that in this instance my fellow-men were perfectly justified in their actions, but in the history of the human race erroneous ideas have held sway over all men's minds, and they insisted that everybody should act in conformity with these ideas, whether they were right or wrong, for at the time they were considered to be right, and reasoning from past experiences we must believe that many of the ideas that are commonly held to-day are just as erroneous as many of those held in the past, and which were ultimately proved to be ab-

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solutely wrong. As a matter of fact, we human beings do what is right simply because our ancestors experimented with every possible way of doing things wrongly, and we now do things right because it is the only possible way left for us.

We can now see that we are creatures of our environment, for, if we are wholly influenced by our impressions, we must admit that the suggestions have come to us from our environment; that is to say, nature's facts and our fellowmen's ideas resulting from study of these facts must embrace the sum total of the impressions that we receive. But since it is impossible that any two individuals can receive exactly the same impressions, it is equally impossible for any two persons to always think and act alike. Delightful fact, for if all men were but duplicates of each other, what a tiresome, monotonous world this would be. It is difference of opinion that gives spice to life. Who then is right in the realm of art, the man who believes in clear definition, or the one who conceals himself in fuzziness, the devotee of the garish, or the follower of the mud-flat school? Nobody can tell, for it is all a matter of past experience and mental development. The infantile mind simply revels in detail, and is absolutely indifferent to principles. It is not until manhood is attained that facts begin to be of no interest in themselves, but as exemplifying fundamental laws. The gossip, then, is simply an adult with the mind of a child, who has unfortunately been permitted to mentally crystallize during the formative period. We can see the mind operating in the same way when it tackles a new subject, even when its possessor is a highly educated individual. For instance, the callous amateur simply delights in the wonderful multiplicity of detail in his negatives, but as he pursues his upward path he attains the stage where he considers nature's facts as being only useful pegs on which to hang such dainty raiment as composition, light and shade, tone values, and thought expression.

Our eyes then see in pictures just what our minds bring to them, and what is perfection to one man is utter drivel and folly to another. It seems to me in matters of sentiment and belief, truth is more apt to be found in the middle point than at the extreme ends of the line. Somewhere between sharp definition and extreme fuzziness where texture is lost, between dazzling brilliancy of light and three flat tones, there is a middle point that is about right. Since we are the creatures of suggestion, that picture will be the best that suggests the most, but it must emphatically suggest and not leave everything to the imagination.

Chicago, Ill.

F. Dundas Todd.

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ON THE URANIUM TONING OF PLATINUM PAPER*

WHILE the toning of platinotype paper in colors, by the so-called Uranium process, is by no means new, it is only within very recent years that it has attracted more than passing notice.

There may be many reasons for this neglect.

First, and probably the reason that deters most from trying it, is the supposed uncertainty of results obtained.

Second—A question of expense, not of the paper alone, but of waste through defective prints.

Lastly—Up to recent years the number of amateurs (and they are the experimenters in photography) who had passed the point of simple photography was small.

In writing on the subject of Uranium toning, it is better to understand at once that any of the platinotype papers will work satisfactorily. I have used Angelo, Willis & Clement's, Bradley, American and Perfecter, and recently I have obtained some very beautiful steel-blue tones on Dr. Jacoby's paper. These are especially suited to scenes having water in them. The Reds and Browns on this paper are also satisfactory.

Angelo paper has always given the best dark Blues, and is the equal of any for Red tones.

Willis & Clement's gives good Blues, Reds and Browns, and the other papers all work fairly satisfactorily.

The formula for all colors is identical, viz.:

I.

10 gr. Nitrate Uranium.
5 oz. Water.
1 dr. Glacial Acetic Acid (or ½ dr. Muriatic).

II.

10 gr. Ferricyanide Potash.
5 oz. Water.
1 dr. Glacial Acetic Acid (or ½ dr. Muriatic).

Mix first before using, and dissolve a piece of Sodium Sulphite the size of a small pea in the mixture before using.

I advise using Muriatic rather than Acetic Acid, as it is cheaper, and is the same as used in the Clearing Bath, which latter is made up of 1 oz. Muriatic Acid to 120 oz. water, or half the strength of a normal clearing bath. A stronger bath fades the brightness of the colors.

A good rule to follow when intending to tone both Reds and Blues is to make up a Uranium bath before starting to develop prints, and when a dark

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THE SHORT CUT HOME

By Edward W. Keck

(Rochester, N.Y.)

1st Choice—Jury of Artists in Club competition, 1902 1902

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print is found tone it Blue, letting the lighter ones pass along to be toned Red later on, in a fresh solution.

Porcelain trays will be found most satisfactory for this class of work, as the deposit from the Uranium bath is easily removed with a tuft of cotton soaked in the oxalate developer. This will also remove stain from fingers caused by Uranium toning. Clean dishes are absolutely necessary for successful results, and too much care cannot be taken to have hands and dishes clean.

Having printed the desired number of pictures to be toned, first develop as usual for black-and-white prints. If it be Blue, take a print directly from the developer and place it in the Uranium bath *without clearing in the acid bath.* Rock until the print is evenly covered, and repeat the rocking every few moments until the desired shade is obtained. If a second print is to be placed in the tray, rinse one hand, remove the print already in the Uranium bath until second print is evenly covered, then replace it in the tray. This is absolutely necessary, as the slightest particle of oxalate developer removes the color from the colored print wherever it touches it.

When toned to shade desired, remove the print to the half normal strength clearing solution, leaving it there for five minutes; then wash thoroughly and dry between blotters.

Several prints can be toned together in the same bath if care is taken to remove those already toning as each new print is put in the tray. To get a Blue and Olive tone, or double tone, it is simply necessary to take the blue print, after clearing it in acid bath, back into the Uranium bath until the Olive tone appears in the shadows, then clear and wash as before.

To obtain Red tones, proceed as for black-and-white prints, only printing very clear; clear in four changes of acid bath (1 to 60), wash *thoroughly,* and dry. When ready to tone, place all prints in Uranium bath, one after the other, as fast as prints can be thoroughly covered. Ten ounces of solution should tone eight prints 6^2x8^2. Rock tray two minutes, then begin to draw out the bottom print, placing it on top, continuing this until each print reaches the color desired. Wash the prints in clean water, hot preferred; clear in acid bath (½ oz. to 60) for not over three minutes; wash and dry. The Brown tones are obtained by toning in an old Uranium bath which has become discolored, but care must be taken, as the precipitate is liable to stain and make blotchy prints, unless moved all the time. I have recently experimented a little with a brush. Taking a light blue print, I have gone over parts of it with a new Uranium solution, and have been able to get some very striking results. In doing this I have found glycerin on the print very satisfactory in keeping the solution from spreading.

Another new process, and one not thoroughly worked out as yet, is to mix three ounces of *old* Uranium solution with eight ounces old oxalate developer, and develop and tone in one operation. This requires a very darkly printed picture.

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When first placed in this solution the print turns white, then becomes a *negative* print, and finally a sky-blue positive.

Many people claim that all Uranium prints are liable to fade, also that the colors cannot be duplicated.

Regarding the first complaint I can only say that I have two blue pictures that have been exposed to bright light for over two years and have not faded as yet.

As to duplicating the colors, that is reasonably certain if the same paper is used and care is taken in weighing and measuring the chemicals. However, for my part, I enjoy the varied results obtainable by a slight modification of the foregoing directions.

Finally, don't be discouraged and don't throw away prints that are unsatisfactory. Place them in a new oxalate developer and remove the color, and keep them as Black-and-White prints.

Canaseraga, N. Y.

THE AMERICAN LANTERN SLIDE INTERCHANGE

I HAVE been asked to give an account of the Interchange, its purposes and what it aims to do.

The Interchange was created in 1885, shortly after the formation of the Society of Amateur Photographers of New York. A suggestion was then made that it would be a good plan to exchange the lantern slides made by members of the Society with the work of other photographic organizations, which at that time were few in number.

Mr. C. R. Pancoast, of the Photographic Society of Philadelphia, gave the New York Society first an exhibit of slides, illustrating views in India and of an exposition there; then the Cincinnati Society of Amateur Photographers, of which Mr. George Bullock was president, exchanged a set of slides with the New York Society. The subject of exchanging slides was discussed between the prominent societies until an organizing meeting was held at Philadelphia in 1888, when the general lines on which the Interchange was to be based were adopted. It was thought that the preparation of sets of carefully selected slides accompanied by descriptive notes and their regular circulation among the several clubs would form a nucleus for monthly lantern slide entertainments, to which could be added the selected work of the members of the local club, that would be not only generally interesting, but keep before the public good work and stimulate each club to do better work the next season. At the same time, the entertainments would have a tendency to keep alive popular interest

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in the local club by bringing before its members the work from various sections of the country, and possibly examples of foreign work. It was also supposed that entertainments of this character would be helpful to the club for the reason that members might invite their friends to attend who would perhaps become interested in seeing the work exhibited favorably enough, perhaps, to want to become a member themselves. Now, in every well regulated club, one of its most popular committees is that in charge of lantern slides and lantern slide work.

To successfully carry on the work of the Interchange, it was necessary to secure the co-operation of all the clubs and explain the basic idea, which is the promotion of the art and science of Photography through the medium of lantern slides, not by those that are purchased, but those only which are loaned to be returned again.

It is this great plan of circulating sets of slides loaned only by individual members to the committee of the local club, and then by the committee for the club as a whole, the circulation afterwards of these slides—carefully culled out by the Interchange Board—the eventual return of the slides to the respective clubs and by them to their individual members, that constitute the leading purposes of the Interchange.

The plan of working adopted for the Interchange (which is simply a confederation of clubs) is that each club or society shall once a year, usually in September, choose a person to represent it in the Interchange for one year from November 1 to November 1 of the following year, who is known as a Lantern Slide Director. Sets of slides are sent to him, and he is held responsible for their safe keeping and shipment.

In October the elected Slide Directors cast a vote by mail for a board of five managers, who meet in November and select a general manager to conduct the preparation and circulation of such sets of slides as may have been selected. The slides of the several clubs are forwarded to the general manager in November of each year. The Board of Managers usually representing clubs in different sections of the country meet in New York in November, and then, by means of an electric lantern, test the slides of each contributing club, deciding by a majority vote which slide shall be accepted and which thrown out.

Those thrown out are at once returned, and those selected are grouped together in sets of 100 or 125, and are listed, placed in special boxes fitted with rubber-grooved strips in place of wood grooves, and are then put in circulation.

Each year an entrance fee or dues of ten dollars is paid, from which fund the general manager equalizes the express charges by refunding to the clubs the excess they may have paid above the general average obtained by dividing the gross sum expended by all the clubs by the number of clubs.

On this basis the heavy outgo that would be placed on the distant Western clubs is avoided, they only having to pay the annual dues and a sum equal to the general average as express charges.

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To secure admittance to the Interchange a club or society is required to submit a set of not less than fifty slides and remit an entrance fee of ten dollars. The slides are then examined by the Board of Managers. If more than fifty per cent. are of good quality the club is admitted, but if it is the other way the set is returned to the club as a whole, as well as a major portion of the entrance fee.

An annual set of specially selected slides is prepared from the several sets, which have been in circulation, and is sent abroad to France, Holland, and England for two years, and is then returned, and the slides distributed among the original clubs. In exchange the Interchange receives sets of French, English and Holland slides for circulation among its members in this country, so that an international interchange is carried on as well as a home interchange.

The Interchange now numbers over thirty members, and has in circulation about 1,500 slides. Very few of these slides are lost or broken. The present Board of Managers (also general managers) is F. C. Beach, W. H. Cheney, of Orange, N. J.; W. H. Rau, of Philadelphia, Pa.; Herbert F. Smith, of Syracuse, N. Y., and John P. Zenner, of Buffalo, N. Y. Slides for the season of 1903 must be submitted to the Board by November 15 next. The present headquarters of the Interchange is at 361 Broadway, New York.

New York, N. Y. Frederick C. Beach

THE Lantern Slide Committee desires to secure the co-operation of all the members of the club in getting up the club's collection of new slides for the Interchange set for next year, as the time of closing is November 15 next. The committee intends to obtain if possible a carefully selected set of one hundred slides of good average quality, and would like to interest thirty or more members to contribute ten slides each from their best negatives, and thus have about three hundred slides to select from. Views about New York City are solicited, as well as landscapes, marines, figure studies, zoological subjects, genre, cloud studies, botanical, historical, architectural, microscopical, humorous, etc. The object is to secure a collection varied in subject as much as possible.

When the final selection is made receipts for the slides retained will be given to each member, to be surrendered ultimately, when the slides are returned.

Slides may be handed to the chairman or other members of the committee, Mr. A. Scott or Mr. O'Donahue, or they may be left with the secretary, Mr. Hart. All members submitting slides will receive fair and honorable treatment, the object being to welcome good average work and secure the interest of all the members for the promotion of the club work.

F. C. BEACH, *Chairman*, Lantern Slide Committee.

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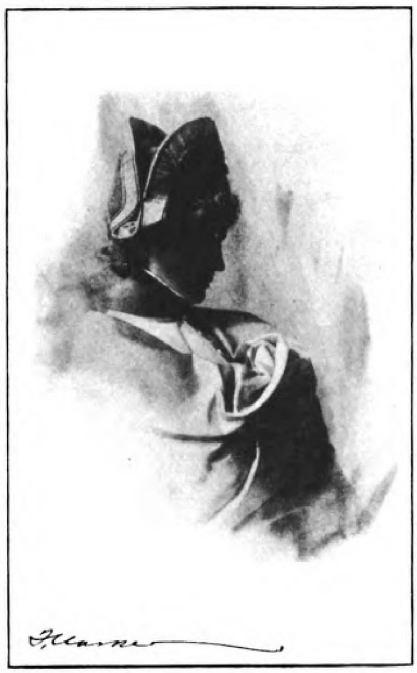
THE CONCENTRATION OF INTEREST

"And no one shall work for the money, and no one shall work for fame,
"But each for the joy of the working, and each, in his separate star,
"Shall draw the Thing as he sees It, for the God of Things as They Are!"

THESE few lines of one of Kipling's most forceful poems contain a motive that demands more than a cursory glance from the photographer who desires to express his finer emotions through prosaic mediums.



The painter, mindful of human imperfections, gleans from his models a head here, an arm there and a foot elsewhere, blending their perfection of part into a harmonious whole through the reasoning analysis of his knowledge of proportion, using such colors as will best convey a restful sense of unity.

Yet more. Has he not the power, confident in his knowledge, to portray on his canvas pictures conjured from a fertile imagination, ideal creations that live and move and have their being only in his soul? And for the benefit of generation upon generation of those who survive him, can he not bequeath these thoughts, these ideals of a master mind, purely imaginative, to a posterity that through accumulative understanding shall bow with reverent appreciation?

Our national galleries contain such creations, treasures of the dead past, that grow day by day more valuable as we know under what difficulties their origin was inspired, and we hold them up to our children, and to our children's children, as examples of living Art, a monument to those who drew the things, as they saw them, for the God of Things as They Are.

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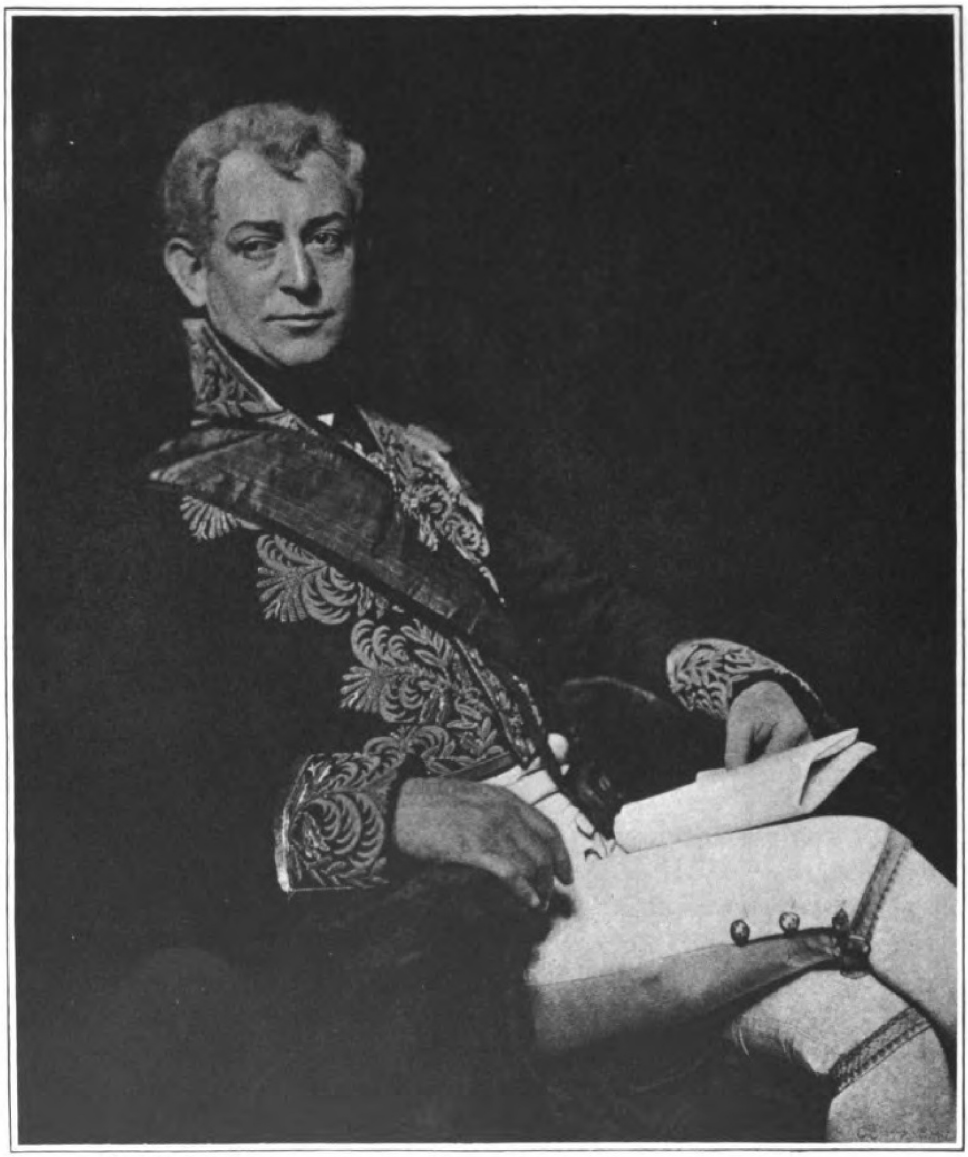

Now, the photographer has no such free hand. He is limited on all sides, from beginning to end. His lenses are widely variant in their resources, his printing processes are cramped in scope, and in choice of models he is apt to approach the field of art with fear and trembling.

Yet he has one faint hope, one salient power at his command, and that is concentration of light. Given a faultless composition, a just sense of proportion, and an intelligent appreciation of chiaroscuro, he may also perpetuate a limited interpretation of his sentiments.

Art does not always imply beauty, nor does beauty always infer art, for

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F. C. Clarke

even the most humble object of God's handiwork has capabilities of rare interest that are sometimes never suspected.

Take, now, the profile of Maude Adams in her representation of the Duc de Reichstadt. Her charm of womanhood, her dainty femininity, were not a desired quality. Only the spirit of the young boy, son of Napoleon, whose

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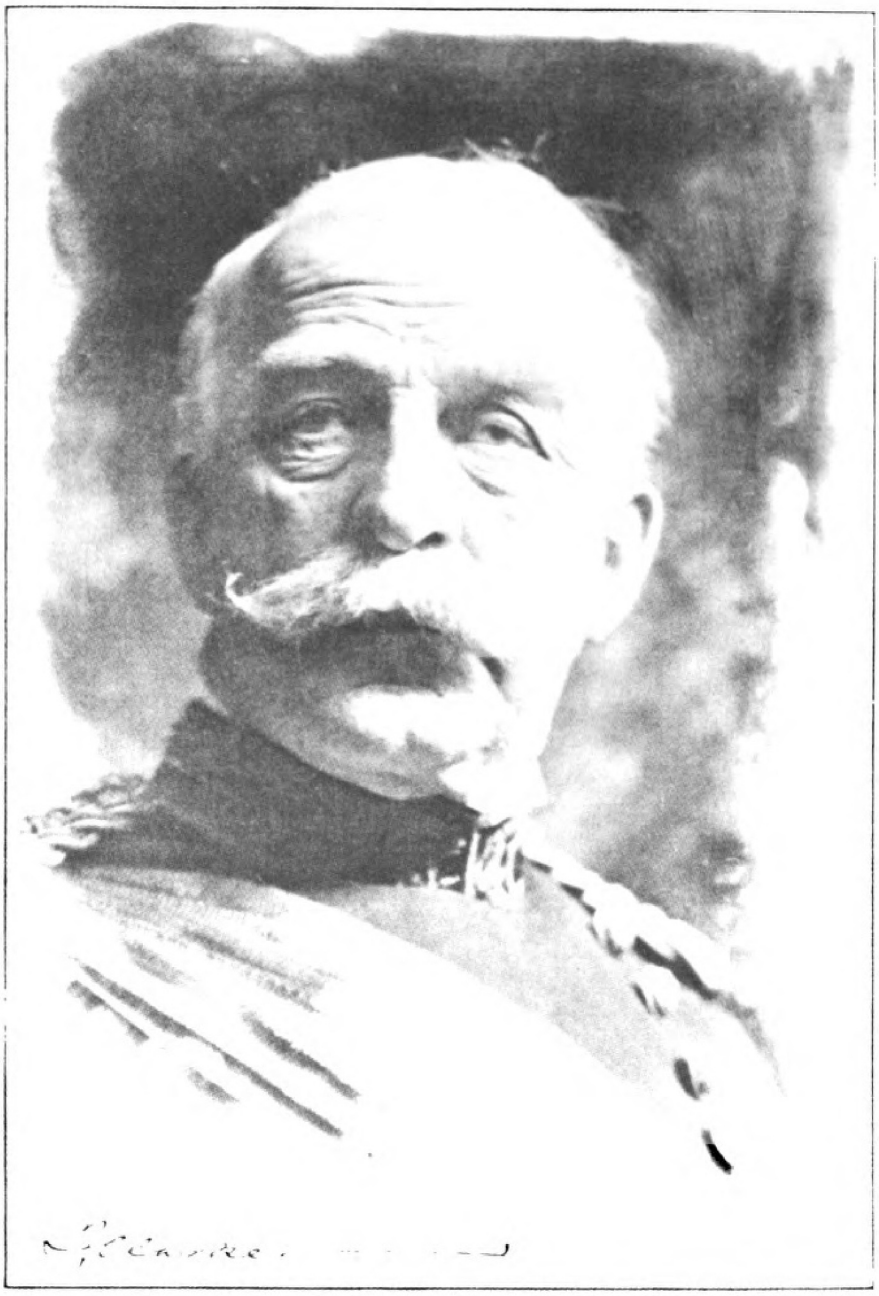

delicate body was too weak to follow the inherited promptings of his father's spirit. Only the sharp, uncompromising profile is visible, and the mind is left free to wander at will in the subtle shadow.

A picture need not be couched in shadow, however, to convey an interpretation of emotion. Sometimes just a well chosen portion of the composition will satisfy, and prove by its formation of outline a decorative as well as an illustrative factor.

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MAUDE ADAMS IN L'AIGLON

By F. C. Clarke

(New York)

2nd Choice—Jury of Artists in Club Competition, 1902 *1902*

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A concentration of light on any one point never fails to attract attention, and it is also so in line. But in portrait work particularly is it necessary to convey, in the perpetuation of the human countenance, a sense, not of the fleeting change of expression dominant at the moment, but of the character that rules the soul, whether strong or weak, and it is found stamped where those who run may read in every feature of the face. And it is the photographer's prerogative to select. It is his to make or mar. Happy the man who can select that charm of personal individuality that is so important a factor of attraction to the paintings of the Old Masters.

New York, N. Y. F. Clarke

THE ST. LOUIS EXPOSITION

MY "aims and ideas" as to the nature of the exhibit of photography at the Universal Exposition, to be held in 1904 at St. Louis, are simply those of an intensely interested looker-on, rather than those of an influential insider. Beyond the intention of being one who will submit work for exhibition, my aims and purposes in this connection can be expressed in the past tense.

It may be remembered it was upon my suggestion to Governor Francis, president of the Exposition Company, that the question of the recognition of the art merit of pictorial photography came up for consideration. Very soon thereafter the convention of the Photographers' Association of America took up the subject, appointing a committee (Messrs. C. M. Hayes, of Detroit, and S. L. Stein, of Milwaukee, together with myself as chairman) whose duty it should be to treat with the exposition authorities and use every endeavor to arrange for a display of photography as suggested by me. Naturally, being the resident member, most of the conferences and communications incident to the labors of this committee were with or to me. My original plan contemplated a separate building devoted wholly to pictorial photography —the display to be along salon lines:

> "Only such pictures to be exhibited as are considered worthy by a competent committee of artists, not photographers. No distinction to be made between amateurs and professionals."

It will be noted that my own proposition excluded me from any part in the selection of the display. In course of time the exposition officials rejected

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the idea of a special pavilion, whereupon our committee substituted "a section in the Fine Arts Building" in our demands.

Only after a long and most discouraging contest did we finally succeed in convincing the management that if an exhibit worthy of the present of Photography were desired our demands must be conceded. Under the ruling recently published, the acceptance of pictures which are to be placed in the Palace of Fine Arts is delegated to the National Jury of Selection of that department. This jury is that which will pass judgment upon paintings offered for display, so that in so far as the art merit of pictorial photography is concerned, it is placed upon exactly the same basis as the work of an artist with brush and color.

I deem it a great advantage that photographic pictures are to be regarded from the artist's point of view. It is not probable that many of the members of the jury will have much knowledge of the chemistry of photography and, consequently, judgment will not be influenced greatly by the mechanical results obtained. The bias of a photographer judge looking for "chemical effects" will not be a factor in passing a verdict upon pictures that give evidence of soul, rather than of mechanism.

These benefits, for so they appear to me, resulting from a jury of artists, will accrue particularly to amateurs—because the latter are less hampered by "reverence for the fathers" and care but little for purely photographic (in the conventional sense of the word) results.

And it was for advanced amateurs, largely, that the contest for art recognition was fought. The committee of the National Association, though professionals, realized the fact, which I have expressed before, that many of the most telling movements into the realms of art have been led by amateur photographers. It was strongly impressed upon the exposition officials that it was most essential to secure the enthusiastic interest of the amateurs, not only because of their number, but also because of the merit of their work.

The question now is, What remains to be done? Primarily to give this decision of the St. Louis Exposition the widest publicity. It depends upon CAMERA NOTES and its contemporaries, whether this concession on the part of our World's Fair—marking a new era in the annals of photography—will meet with the appreciation merited by an event so important and so far-reaching in its influence.

It will be remembered that the ruling is universal, without restrictions or limitations of any nature other than that of artistic quality. It seems to me that the honor, possible to any camera worker, of having some of his productions regarded on the same plane as the most valued creations of the famous artists of modern times, is sufficient incentive to cause every one of them to submit a few specimens for display. Every periodical devoted to photography should dwell constantly and forcefully upon the duty of each individual, amateur or professional, to assist in making this exhibit the greatest ever collected. Make it so great, in all artistic attributes, that no one will ever question the

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wisdom of the officials of the Universal Exposition of 1904 at St. Louis in proclaming:

Photography is a Fine Art!

CAMERA NOTES can do much to realize this greatly desired result, and I hope to find it working enthusiastically toward this consummation.

St. Louis, Mo.

THE NUMBERING OF LENS DIAPHRAGMS

Translated from the French Report of W. E. Wallon of the Decisions Relative to Lens Diaphragms Adopted by the Paris International Photographic Congress, by S. Y. Beach and F. C. Beach.

THE International Congress of Photography, held in Paris in July, 1900, reached a conclusion concerning the principle of the numbering of diaphragms for lenses, but appointed a permanent commission at the meeting of July 28th, to which it entrusted the work of drawing up the proper rules and the conditions of their application. The permanent commission thus selected in its turn delegated the preparatory work to a subcommission composed chiefly of some of its own members, with the addition of a few outside opticians. After a year's work on the matter, the subcommission reported its decisions to the permanent commission, and these results were approved by the French members of that commission on July 4th, 1901, at a general reunion in Paris. The foreign members having suggested some changes after reading the decisions adopted, the French members met again in Paris on November 28, 1901, and amended the new rules, after which they were unanimously adopted by all the members of the permanent commission, both French and foreign. The following composed the permanent commission which assented to the final rules:

MM. Miethe, delegate for Germany; J. M. Eder, delegate for Austro-Hungary; Puttemans, delegate for Belgium; Cameron, delegate for United States of America; Bellieni, Cornu, Clerc, Drouet, Gaumont, Houdaille, Moessard, Sebert, Wallon and Lumière, delegates for France; Chapman Jones, delegate for Great Britain; Knobel, delegate for Great Britain; Pizzighelli,

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delegate for Italy; De Sambuy, delegate for Italy; Sreznevsky, delegate for Russia; Demole, delegate for Switzerland.

The rules, as approved, are as follows:

I. OBJECTIVES OF INVARIABLE FOCAL DISTANCE.

First. Each diaphragm will be designated by a fraction of the formula $\frac{F}{n}$, where n is the number obtained by dividing the *absolute focal length* of the objective by the working *diameter* of the diaphragm.

If the manner of mounting the lens permits, the manufacturers are invited to also inscribe for each diaphragm and facing the fraction $\frac{F}{n}$, the value of the number n^2.

Second. There will be employed for all objectives a single series of diaphragms—single in the sense that the working diameters of the diaphragms must always belong to the progression

$$\frac{F}{1},\ \frac{F}{1.4},\ \frac{F}{2},\ \frac{F}{2.8},\ \frac{F}{4},\ \frac{F}{5.6},\ \frac{F}{8},\ \frac{F}{11.3},\ \frac{F}{16},\ \frac{F}{23},\ \frac{F}{32},\ \frac{F}{45}.$$

Third. If the working diameter of the maximum diaphragm does not correspond to one of the terms of this progression, the maximum diaphragm will be designated by a conventional sign, preferably a dot. The value of the working diameter of this maximum diaphragm will appear among the inscriptions engraved upon the lens mounting.

Fourth. Manufacturers will state in their catalogues, for each series of objectives, the value of the coefficient of working diameter; and the testing laboratories will regularly include in the number of operations relating to the examination of objectives the control of this coefficient.

Fifth. Opticians are requested to adopt, for the inscriptions engraved on their lens mounts, as uniform an arrangement as possible. The inscriptions should consist of: (*a*) The name and place of business of the manufacturer; (*b*) the style number of the objective; (*c*) the relative working diameter of the largest diaphragm that can be used; (*d*) the absolute focal length; (*e*) the series number of the lens; (*f*) and finally, if possible, the position that the nodal points occupy.

II. OBJECTIVES OF VARIABLE FOCAL LENGTH.

First. The subcommission requests manufacturers to investigate and adopt arrangements that will permit of extending to these instruments the preceding rules. The presentation that has been made to them of an arrangement of this kind shows that the problem is not without a simple solution.

Second. Provisionally, the diaphragms of multiple combination lenses could be designated by the value in millimeters of their effective diameter; but to each objective must be added a table indicating for each diaphragm and each focal length the corresponding value of $\frac{F}{n}$ and also that of n^2. The largest diaphragm that can be used with each combination shall be indicated on the lens mount by a distinctive sign.

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The Camera Club
New York.

WHEREAS,

UPON THE RETIREMENT OF

MR. ALFRED STIEGLITZ

FROM

the editorship and management of

Camera Notes

after five years devoted to work in that capacity
The Camera Club
desires to mark its appreciation of his efforts for the
promotion of photographic art.

RESOLVED,

That the thanks of The Camera Club be, and
they hereby are accorded to

Mr. Stieglitz

for his long and zealous service

in the establishment, editing and conduct of
Camera Notes.

C. H. Crosby PRESIDENT
H. B. Hart SECRETARY
J. G. A. Pell VICE-PRESIDENT
Wm. E. Wilmerding TREASURER

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PRACTICAL INSTRUCTIONS FOR THE APPLICATION OF THESE RESOLUTIONS.

I. In order to decide on their series of diaphragms, which are to conform to the preceding rules, manufacturers must know:

The absolute focal length of the objective, for instance, F; the coefficient of the working diameter, for instance, K; within the limits of precision now in use for the value of focal lengths..

It is unnecessary to recall here the diverse methods in use for determining exactly the absolute focal length.

As far as the coefficient of the working diameter is concerned, the following classic method is recommended:

The objective having been placed on a camera and focussed on infinity, the operator substitutes for the ground glass an opaque screen having in its center a very small orifice that is lighted brightly from behind. The bundle of rays of light emanating from this point forms, after having passed through the lens, a cylinder the diameter of which can be measured exactly in various ways. The quotient of this diameter of the diaphragm by the quotient of the diameter employed for the experiment is equal to the coefficient of the working diameter.

This coefficient has a value that can be considered as constant for all objectives of the same type, of the same manufacture and series.

II. Knowing the absolute focal length and the coefficient of the working diameter, the first should be divided by the second. The calculation of the effective diameters to give to the various diaphragms can be made by dividing this quotient successively by the different values of n indicated in the second rule,—that is to say, supposing the series of diaphragms to be complete, by 1, 1.4, 2, 2.8, 4, 5.6, 8, 11.3, 16, 23, 32.

It will be found simpler and more exact to proceed in the following manner:

The effective diameter of the diaphragm $\frac{F}{1}$ is equal to $\frac{F}{K}$; the diameter of the second diaphragm will be obtained by dividing $\frac{F}{K}$ by 1.414; then, for the following ones, divide successively the two first diameters by 2, 4, 8, etc.

Suppose we have, for example, a lens whose absolute focal length is 225 mm., and whose coefficient of working diameter is 1.2 mm., then $\frac{F}{K}=187.5$.

The effective diameters of the two first diaphragms must be, respectively, 187.5 mm. and $\frac{187.5}{1.414}$ 132.6 mm. and those of the following diaphragms,

$$\frac{187.5}{2}=93.8,\ \frac{132.6}{2}=66.3,\ \frac{187.5}{4}=46.9,\ \frac{132.6}{4}=33.2,\ \text{etc.}$$

The complete series of diaphragms will have, therefore, the following effective diameters, expressed in millimeters:

$\frac{F}{1}$,	$\frac{F}{1.4}$,	$\frac{F}{2}$,	$\frac{F}{2.8}$,	$\frac{F}{4}$,	$\frac{F}{5.6}$,	$\frac{F}{8}$,	$\frac{F}{11.3}$,	$\frac{F}{16}$.
18.95	132.6	93.8	66.3	46.9	33.2	23.4	16.6	12.7

The series of effective diameters thus calculated will suit all objectives of

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the same construction and a certain given focus, provided the variation of the focal length does not surpass the limits usually tolerated.

In passing to objectives of different focus but belonging to the same series, it will suffice to reduce the effective diameters proportionally to the focal lengths.

III. To determine the value of $\frac{F}{n}$, which distinguishes the maximum diaphragm, it is only necessary to measure the effective diameter of this diaphragm and to multiply it by the coefficient of the working diameter. Upon dividing the principal focal length by this product, we obtain the value of n.

If, for example, with a lens in which F=225 and K=1.2, we find 28 mm. to be the effective diameter of the maximum diphragm, then

$$n=\frac{225}{28\times1.2}=\frac{225}{33.6}=6.7$$

and the maximum diaphragm must be designated by $\frac{F}{6.7}$.

By the maximum diaphragm is meant the largest opening for which the manufacturer will guarantee the sharpness of the image over the whole area of the sensitive surface; but it often happens that the objective may, under special conditions, be used advantageously with a still larger opening. It is optional with the maker to continue the graduation beyond the point designated by the maximum diaphragm as we have just defined it.

IV. As to the values of n^2, corresponding to the standard diaphragm, the numbers that correspond to these values will be 1, 2, 4, 8, 16, 32, 64, 128.

V. Finally, as regards the arrangement to give to the graduation in the case, very general nowadays, of iris diaphragms, the figures can be simplified by not repeating the numerator of the characteristic fraction, but by engraving them as follows:

F:1, 1.4, 2, 2.8.

When the arrangement of the lens mount will permit of inscribing, besides the values of $\frac{F}{n}$ those of n^2, it will be found advantageous to inscribe the two series of numbers on each side of the ring enclosing the iris.

A PLEA FOR PINHOLE PHOTOGRAPHY

NOTWITHSTANDING the amount of literature on the subject of pinhole photography, it is a remarkable fact that in the countless reproductions in our magazines, reproductions of pinhole photographs are seldom found. And if you will stop a moment and try to think how many of your photographic acquaintances have ever made even a single pinhole photograph, I fancy you will reach the conclusion with me, that pinhole photographs are really a rarity.

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Osborne I. Yellot A Pinhole Landscape

And just why this should be is rather difficult to understand. Certain it is that a good pinhole photograph contains a charm of technique entirely apart and distinct from that of an equally good photograph made by means of a lens. The desire to lose superfluous detail in the print without producing an undue amount of fuzziness can be accomplished in no other way quite as easily as by the use of a pinhole in place of a lens. Atmosphere, another desideratum of the good landscape photograph, is always present in the right degree in the properly exposed pinhole negative. Whether it is this delicately diffused quality of the pinhole image, or this atmospheric quality in landscape photographs made by this method, certain it is that in my own case I find pinhole photographs the easiest kind to live with. By this I mean that out of a dozen or more

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of my own photographs on the walls of my den, most of them enlargements, the only ones that I can tolerate for any length of time are those made by the aid of the pinhole. Looking at the backs of the frames of all these pictures I find only three from which the paper pasted on by the framemaker has not been removed during the five years that I have had them, and those three are bromide enlargements from pinhole negatives. The composition may be poor, the lighting may be bad, but with all that, neither defect is half so bad as the presence of a lot of distracting elements in every other picture on the walls. A stone here, a stick there, a sharp black twig across the sky in that other; all these are things which we ofttimes fail to notice in our own photographs until we have lived with them awhile, and once noticed they grate on us unmercifully, until at last into the waste-basket goes the print, out of the window the negative, and our frame is ready for a new victim.

But with the pinhole photograph there is none of this. If, after a few months, we find that the values in the print are bad, we can set about to correct them by any of the numerous methods known to even the tyro in photography. If the composition is very bad, of course the print will go at last; but once get in a frame a pinhole photograph that is fairly good in these respects, and it is likely to stay there. A stone in the wrong place is only a suggestion of a stone after all, and it is possible to see beyond it; a branch of a tree a little out of place isn't half as bad when it happens to be somewhat diffused in line as when it is both black and sharp, and cries out at you to take it away.

Diffusion by means of racking the lens in or out, unless done with the greatest regard to tone values, is nearly always displeasing. The effort at diffusion is always in such cases so very obvious. But who can say that the delicate diffusion of the pinhole image—that gradual melting away of every single line in the picture into nothingness—is so painfully obvious. It is the diffusion we see, as, sinking by the wayside after a wearying walk, we rest our eyes, our mind, and in fact our whole being in a misty contemplation of the beautiful on every side—the mistiness that we see in nature's beauties when we are really not seeing them at all, but feeling them.

For the truly restful pictures, then—for the landscape to hang on the walls of the room to which we come when tired out with the stress of the day's toil—let us have a pinhole photograph or two. All subjects, of course, are not suitable to the pinhole, but when some time you are about to make a photograph of a landscape meant to express this sentiment of rest, first make the one you intended to make, and then fasten the pinhole attachment to the camera and make another of the same view.

I have said that it is rather difficult to understand why the pinhole is not more generally used—meaning among amateurs. But possibly the reason is not far to seek. One man dreads the long exposures, another hasn't the apparatus, another looks askance at the tables prepared by numerous writers (I possibly being among the guilty number) showing how to figure out the proper exposure. Life is too short—it's too much trouble—it's something new to do

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ON THE BEACH

By Wm. D. Murphy
(New York)

3rd Choice—Jury of Artists in Club Competition, 1902 *1902*

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and to learn, and I doubt if it will work right anyway—is about the sum and substance of all the reasons why the amateur who is willing to try everything else doesn't try pinhole photography.

So I have set myself to the task of once more putting in print what is already there in a score or more of places, but what has possibly not been put together in any one place just exactly as I intend putting it.

In the first place I will take up the man who hasn't the apparatus, and while I am at him I'll dispose of the other objectors.

About a year ago I was visiting a friend down in the southern part of Virginia where trains when they do come are usually late. We drove, one day, about three miles to the station for the purpose of taking a little side trip, and when we got there found that the train wasn't going to disappoint us. It was fifty-five minutes late. In the course of our conversation I began on pinhole photography, and my friend deplored the fact that he hadn't a pinhole camera. He had a 4x5 hand camera with him. I got up and went inside where I asked the station-master to give me the back off a telegram-blank pad and a piece of writing paper. I then took the lens-board out of his camera, got its dimensions and cut out two pieces of the cardboard of the proper size, one being a trifle smaller than the other to allow for the necessary rebate. I then cut a small circular opening through the two, put a square of writing paper between them, borrowed some mucilage from the station-master and stuck them all together. Next I took a small pin out of the lapel of my coat and stuck it through the writing paper, and then placed this new "lens-board" in front of his camera.

"Now take my picture," I said.

He proceeded to do so—got off at the regulation distance, got out his focusing cloth and put his head under it.

"I can't see anything," came from under the cloth, and he shortly followed suit.

"How am I in the finder?" I asked.

"A little far off," he replied.

"Come closer then," I suggested.

He did so, and got me on the finder to his satisfaction.

"Now put your plate in." I instructed. When he had done so, I told him to rack out the front-board to the 100-foot mark on the scale and make the exposure.

"How long?" he questioned.

"What is the focal length of your lens?"

"Six inches."

"What would you give me with No. 8 stop?"

"Fifth of a second."

"All right; hang your hat over the front of the camera, draw your slide, take your hat off the front and count sixty seconds, then put the hat back, put the slide in and you'll have it."

He followed the instructions to the letter, and got the picture.

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"Now take those clouds," I said, "but first rack your front-board back to three inches from the plate."

He did so and got ready. "How long—thirty seconds?"

"What would you give them with the No. 8 stop?"

"I'd figure on about a two-hundredth."

"All right," I said, "give them a third of a second."

He thought I was joking, but finally followed instructions to the best of his ability.

Osborne I. Yellott — A Pinhole Landscape

Then I had him set the camera up on a stretch of road to which he said he would give a fiftieth of a second, rack out to six inches again, and give the plate six seconds exposure.

That night when he developed the plates and they all came out right, he was the most thoroughly surprised man in the State, and kept me awake half the night begging me to tell him the system of calculating exposures, as he knew there must be one.

I finally did so, and it is as simple as making the apparatus.

We all know that the f value of a diaphragm depends roughly upon the relation of its diameter to the focal length of the lens. Thus, if a lens has a focal length of eight inches, and the diaphragm is one inch in diameter, the f value of that diaphragm is f/8 because it is $\frac{1}{8}$ of f (focal length). Again, if the focal length of the lens is one inch and the diameter of the diaphragm is

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1/32 of an inch, the value of the latter is f/32 because it is 1/32 of the focal length. Now an ordinary fairly small pin is about 1/30 of an inch in diameter. Hence the f value of a pinhole made with such a pin, if used at one inch from the plate, would be f/30—call it for convenience f/32. Therefore, if we were to use a pinhole of this size at one inch from the plate we could always regard it as the f/32 stop and give a corresponding exposure. But as this would be too short a focal length for use with a 4x5 plate in that it would result in a very wide angle of view, it follows that we must be able to calculate the exposure at greater distances.

This is easily done when we consider that the value of a stop decreases with the square of the distance it is removed from the plate. Hence if a stop has a certain value at one inch from the plate it will have one-fourth that value at two inches, one-sixteenth at four inches, one-thirty-sixth at six inches, etc.

Here we apply these well-known rules to the pinhole. If a view requires 1/5 sec. with the No. 8 stop, it will require 8/5 sec. with the f/32 or No. 64 stop. If now the lens, as in the case of the portrait, is racked out to 6 inches, the value of the stop decreases with the square of the distance, and the plate will require 36 times 8/5 sec. or 57 3-5 sec. On the other hand, if the clouds required 1/200 sec. with the No. 8 stop, they would require 8/200 sec. with the f/32 stop, and with the lens racked out to 3 inches only, would then require only nine times 8/200 sec. or 9/25 sec., this being the 1/3 second called for in my instructions. The landscape requiring 1/50 sec. with No. 8 stop, would require 8/50 with f/32 stop or pinhole, and at 6 inches 36 times 8/50, or, approximately, 6 seconds. The plan is simple in the extreme. First get the exposure with the stop at its f value and multiply by the square of the distance it is used from the plate.

It thus appears that the secret of speed in pinhole photography with an aperture of a given size lies in the distance at which it is used from the plate, and it follows that where a quick exposure is necessary it can be had and proper perspective preserved if we are satisfied to use a small plate.

I know very well that the foregoing is all wrong theoretically; that is, according to the theorists, but after five years' devotion to pinhole photography, during which I have used this system of calculating exposures in hundreds of cases at distances varying from one inch to twenty inches from pinhole to plate, I am perfectly willing to stand for the statement that it is accurate enough for all practical purposes. It is the theorists who have made pinhole photography impracticable in the eyes of thousands of workers who would otherwise have taken it up, and it is far better in my opinion to be a little wrong and do something than to be absolutely right and do nothing.

It might be well to add that a pinhole of 1/30 of an inch in diameter is rather too large for good work on small plates. One of 1/60 or even 1/90 is far better, but of course the exposures are greatly increased, being then calculated on the basis of f/60 or f/90, respectively. For the benefit of those who wish to use such I would say that an ordinary No. 8 needle makes an aperture

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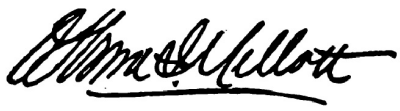
of about 1/45 inch in diameter, a No. 10 about 1/55, a No. 11 about 1/65, and a No. 12 about 1/75. It is also worth noting that while a pinhole stuck through a bit of paper will produce an image on the plate, this image is more than likely to suffer somewhat through raggedness of the edges of the aperture. A simple substitute is to use the sky portion of a fully developed film negative. But I am trying to avoid making the subject appear any more difficult than it really need be in its simplest aspect, feeling confident that if any of my readers take it up even along the lines suggested they will find enough in it to warrant their looking it up more thoroughly in the handbooks and periodicals giving detailed instructions for the construction of apparatus.

Towson, Md.



ACETONESULPHITE, A NEW PHOTOGRAPHIC PREPARATION

By PROF. DR. J. PRECHT

IN glancing over the great number of chemicals suitable for photographic purposes and employed in practice, it becomes apparent that outside of the substances used in developing there are hardly any which serve and are adapted exclusively for photographic purposes. The question arises whether combinations cannot be formed which could be applied to various photographic purposes and would simplify the technical work of photography. How advantageous, for instance, would it be, if by the use of a single substance the developer would be protected against oxidation, its developing properties modified in doubtful exposures, and if the same substance would act as a fixing agent as well as a reducing and intensifying agent, and finally in printing help to produce excellent results.

Such a chemical body is the preparation called Acetonesulphite, which has been recommended for use in photography by Dr. A. Eichengrün. I have carefully examined the preparation in regard to its usefulness for photographic purposes and would report here its very remarkable properties.

The substance is a white, granular powder, readily soluble in water, and represents chemically an acid sulphite combination of Acetone, that well-known solvent for lacquers, films, etc., which is already extensively used as a substitute

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for alkali in many developers. The chemical, briefly called Acetonesulphite, is so readily soluble in water that 50 per cent. solutions can be prepared. Its composition and the great solubility of Acetonesulphite enable us to prepare highly concentrated developing solutions which have proved very practical and convenient.

In this connection it is important to ascertain how far the oxidation of a developer can be prevented by the addition of this chemical. Exact experiments have shown—as was to be expected theoretically—that as a preservative it is somewhat inferior to potassium metabisulphite, but that it is very superior to sodium sulphite. Expressed in figures, 10 grams of Acetonesulphite are equivalent to 7 grams of potassium metabisulphite, while the same quantity is equivalent to 60 grams of sodium sulphite. This proportion varies somewhat according to the character of the developing agent. Developers which are easily decomposed require a relatively greater quantity, while stable substances require less. Generally speaking, it may be said that a developing solution of ordinary concentration containing about 1 per cent. of developing substance can be perfectly protected against oxidation by adding from 2 to 3 per cent. of Acetonesulphite. However, for concentrated developing solutions it is sufficient to add as many grams of Acetonesulphite as the solutions contain developing substance. For particulars as to its proper application I refer to the formulæ given below.

If the question is raised whether the use of Acetonesulphite offers any advantages over that of potassium metabisulphite, it must also be answered in the affirmative. While 1.5 grams of potassium metabisulphite are employed in a developer of ordinary concentration, a further increase would (according to Eder*) delay development in an undesirable manner. If, however, a larger quantity of Acetonesulphite is used, the color of the silver precipitate, especially in the presence of alkalies, is considerably influenced. Therefore, Acetonesulphite can be advantageously used with all developers, while it is well known that potassium metabisulphite can be employed only with pyrogallol, and even then a yellow discoloration may be caused if sodium sulphite is omitted.

Under the influence of alkalies Acetonesulphite is decomposed into free acetone and bisulphite. The latter protects against oxidation, while the acetone exerts a most favorable influence upon the color of the silver precipitate. Developers with Acetonesulphite can, therefore, be employed not only for negatives, but also for bromide papers. Without losing any benefits, many of the disadvantages arising from the direct addition of acetone to the valuable acetone developers are thus easily avoided. Accordingly, the increase in the amount of Acetonesulphite must be considered extremely advisable under certain conditions. To avoid any unnecessary delay in the development, such developers require an increase in the amount of alkali up to 10 per cent. and over, and carbonate of soda is of particular value. A deep, full black color of the silver pre-

* Eder, Manual III, page 117, Halle 1890.

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cipitate is thus produced, even with developers which cause yellow discoloration and which could, therefore, not be used for papers, such as pyrogallol and hydroquinone.

It may be mentioned that the valuable pyro-acetone developer of Messrs. Lumière Brothers may be improved by the aid of Acetonesulphite and soda, and owing to the presence of bisulphite it is less inclined to produce fog and may be used directly for developing papers.

These considerations demonstrate the superiority of Acetonesulphite over the bisulphites.

I shall now mention a few examples for the application of Acetonesulphite which may serve as types. It is essential to dissolve Acetonesulphite first and then to add the developing substance. Alkali is added last or during the development. Attention is again called to the fact that the making of highly concentrated developing solutions is possible because of the great solubility of Acetonesulphite. With developers of ordinary concentration Acetonesulphite-Bayer produces exceedingly clear, distinct and pure black negatives, especially in combination with carbonate of soda. It is hardly necessary to mention that with two separate developing solutions the alkali solution should be added gradually and according to requirements.

1. Concentrated Pyro-Developer.
   450 grains Pyrogallol.
   450 grains Acetonesulphite.
   In 3 1-3 fluid ounces water.

This solution of unlimited stability must be diluted 30 times before use. To each 3 1-3 fluid ounce of diluted developer up to 6 fluid drams of a 20 per cent. solution of carbonate of soda may be added.

2. Ordinary Pyrogallol Developer.
   3 1-3 fluid ounces water.
   37.5 grains Acetonesulphite.
   15 grains Pyrogallol
   } Extremely stable.

During development add up to 7 fluid drams of a 20 per cent. solution of carbonate of soda or carbonate of potash. Pure black tones on paper may be obtained by using double the quantity of Acetonesulphite. In this case the addition of carbonate of soda may be increased to double the amount if required.

3. Concentrated mixed Hydroquinone Developer.
   75 grains Hydroquinone
   225 grains Acetonesulphite.
   1 3-4 oz. Carbonate of Soda
   3 1-3 fluid ounces water.

This developer in concentrated form can be kept for a long time and remains perfectly clear. Hydroquinone requires a specially large quantity of Acetonesulphite as compared with other developers. For use the solution must be

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diluted 5 times. After a few hours the diluted developer will turn brown in the dish.

4. Ready mixed Edinol Developer.
   75 grains Edinol
   11 2.5 grains Acetonesulphite.
   300 grains Carbonate of Potash.
   3 1-3 fluid ounces water.

For use to be diluted from 8 to 10 times.

5. Concentrated Edinol Developer in separate solutions.
   150 grains Edinol.
   150 grains Acetonesulphite.
   3 1-3 fluid ounces water.

This solution, which may be kept for any length of time, must be diluted 10 or 20 times for use. To 3 1-3 fluid ounces of diluted developer 1 fluid ounce of a 20 per cent. solution of carbonate of soda must be added. The diluted developer, even in the presence of alkali, will keep for a long time.

6. Ordinary Edinol Developer in one solution.
   15 grains Edinol
   37.5 grains Acetonesulphite.
   150 grains Carbonate of Soda
   3 1-3 fluid ounces water.

This developer is equally well adapted for negatives and positives. For papers this formula as well as the other may be diluted up to double its volume.

For experiments I recommend in the first place Nos. 2, 5 and 6. Where great stress is laid upon extraordinary durability of a ready mixed concentrated developer, the best results will be obtained if caustic lithium is used as alkali:

150 grains Edinol.
1 1-3 oz. Acetonesulphite.
142.5 grains Caustic Lithium.
3 1-3 fluid ounces water.

In making the solution some acetone will be split off which must be driven off by warming. The solution is then perfectly clear. It has the color of claret, and for use should be diluted 20 times.

A few instances should be mentioned in which Acetonesulphite by reason of its weak acid reaction tends to increase the stability of known developers.

In the first place I would refer to the Iron Developer. The solution of iron sulphate becomes very stable by the addition of 2 per cent. Acetonesulphite, and the Oxalate Developer thus prepared remains absolutely clear for nearly two days, without a trace of a precipitate. The development produces negatives of excellent color. The stability of the mixed developer surpasses that of a developer mixed with sulphuric or citric acid.

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In the second place, I refer to an Edinol developer which is the best developer for bromide papers:

15 grains Edinol.
120 grains Sodium Sulphite
15 grains Acetonesulphite.
3 1-3 fluid ounces water.

For use, from 1-3 to 2-3 fluid ounce of Acetone should be added.

Finally an excellent Amidol developer for papers should be mentioned which in solution may be kept for a long time. The developer completely prevents the gradual yellow discoloration of the paper which is observed when no Acetonesulphite is used, and also the rapid oxidation of the solution. It is composed of

15 grains Amidol.
1-2 ounce Sodium Sulphite.
75 grains Acetonesulphite.
6 2-3 fluid oz. water.

It is of theoretical interest that in the above formula sodium sulphite acts as a weak alkali and not as a preservative.

In turning to other uses of Acetonesulphite, its properties as a restrainer of rapid developers should be alluded to. It is well known that in this respect potassium bromide is not especially effective or reliable. With the addition of Acetonesulphite, even to rapid developers, overexposures, approaching and even including solarization, can be remedied, something which has not been accomplished heretofore. Having exhaustively discussed this form of application in a special report, I need not refer to it here, and only mention that the time of development, using Acetonesulphite as a restrainer, is not inconveniently prolonged. The longest time required in exceptional cases was only 20 minutes.

Being an acid sulphite, Acetonesulphite is, of course, also adapted for the preparation of slightly acid fixing baths. It is advantageous to use about 2 per cent., for example, 300 grains to one quart of fixing liquid. The bath is very easily made, precipitation of sulphur never takes place, and it remains clear and colorless for an extraordinarily long time.

In the case of mercury intensifiers Acetonesulphite plays a similar part to sodium sulphite. If the negative, bleached in a solution of bichloride of mercury, after washing is dipped into a 5 or 10 per cent. solution of Acetonesulphite, it will gradually blacken. The pictures are denser than with sodium sulphite, and they are of an agreeable color. Any injurious effect upon the film, as is observed with ammonia, is avoided.

In the excellent method of reduction by means of permanganate of potassium (slightly red solution with a few drops of sulphuric acid) Acetonesulphite may be used to remove the only disadvantage of this method, namely, the yellow discoloration of the negative and especially of bromide paper. After

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THE BABE

By Myra Wiggins
(Salem, Ore.)

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reduction and washing, the plates or prints are dipped into a 5 per cent. or 10 per cent. solution of Acetonesulphite. It is advantageous to fix the plates afterwards. The yellow discoloration of the negative and of the paper fiber disappears completely, even if oxalic acid, which is generally used, does not produce the desired effect. This seems to me to be the only effective method by which a perfectly white ground is obtained on reduced paper pictures, as the reduction of papers by hyposulphite and ferricyanide of potassium causes yellow discoloration after some time, even if applied carefully.

I intend to revert to the theoretical features of the processes discussed herein at another place; suffice it to mention the especially interesting fact, that iodine may be dissolved in a cold concentrated solution of Acetonesulphite. The lemon-colored solution can be employed as a reducer for negatives. The iodine of silver thus formed must be dissolved in the fixing bath.

The extraordinary versatility of the photographic use of Acetonesulphite is clearly apparent from the facts above stated. It is fair to assume that all its applications are not yet fully known. Even if it may be asserted that the effects mentioned might be produced otherwise, yet we have before us a photographic chemical of great value in nearly all photo-chemical reactions with which we are at present acquainted.

PICTORIAL PHOTOGRAPHY

THE wide interest at present attained by the discussion as to whether photography be classified among the Liberal or Fine Arts, presents to the writer a series of contradictions.

Would it not be wise for those enlisted in the question to first consult among themselves for the purpose of determining what the question *really* is, what they are seeking to do.

Photography of to-day embraces a multitude of interests and industries, each contributing its share in the production of what is known as a photograph. To demand that it, as a whole, be admitted to the Fine Arts is just as reasonable as to demand that the paint maker who supplies the artist with his colors be also admitted.

Does it not devolve upon those interested in the Art to first establish a line separating the technical, which affiliates the Art with the machine and alembic, from that which is affiliated with the mental and physical interpretation of the esthetic?

Shall the photomicrographs, skiagraphs, etc., involving the extremes of the esthetic in their production, be classified with the work of the artist and sculptor?

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That there must first be a division is very apparent to those who are mere spectators.

The separation of the artist from the maker of paints and oils, from the mechanical application of color, involving both the intervention of the machine and physical effort, has been established. So is the sculptor's position likewise defined. The *division* can only be a relative one, and the line demarking the separation exists only in the mind of man, its position being relative to the esthetic instincts, education or conception of the individual.

What the farmer, viewing a correct representation of a pumpkin, would consider as art and is really art to him, is not what the esthetic considers art.

Let us then who are sincerely interested in the advance of the Art, both technical and esthetic, establish in a friendly manner a new council, separating ourselves in a new way; divide our art; define the classes which time and development have made necessary.

I may suggest these grand divisions:

The Artist.

The Technician.

The Trader.

Do not let us lose sight of the fact, however, that we are the products of conditions existing largely independent of ourselves, and that these *classes* are interdependent.

We should avoid dissension, strife, ridicule and the use of missals, if we would have the respect and interest of our intelligent fellow-men.

If we but look about us we will see that ours is not an exceptional case. Throughout the world the same question has before arisen, and will arise to the end of time—the same question of Mind and Matter, which seems can be but decided by an honorable truce, a truce among *individuals*, but never between the *subjects* themselves.

Yonkers, N. Y.

Henry M. Richmond

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PROCEEDINGS OF THE CAMERA CLUB, NEW YORK

HENRY H. MAN, J. EDGAR BULL AND CHARLES I. BERG, PUBLICATION COMMITTEE, REPRESENTING THE BOARD OF TRUSTEES.

TRUSTEES' MEETINGS.

REGULAR meetings of the trustees were held on April 28th, May 26th and June 30th, and special meetings on April 21st, May 17th and June 5th.

The following gentlemen were elected to active membership: Messrs. M. M. Govan, F. G. Airy, Thomas W. Kennedy, Eugene Beitter, William N. Milner, W. S. Frederick and W. H. Snyder. Mr. W. F. Decker was elected to non-resident membership.

Resignations were accepted as follows:

From active membership—Messrs. Hubert Vos, C. W. Traver, Cornelius Van Brunt, Albert J. Morgan and R. R. Colgate.

From non-resident membership—Messrs. Philip V. R. Van Wyck, H. C. White and P. R. Bruguiere.

The treasurer reported balances on hand as follows:

April 21st	$3,968.70
May 26th	4,017.44
June 30th	3,950.25

At the meeting on May 17, Mr. Juan C. Abel was appointed editor of CAMERA NOTES, and a written proposition submitted by him was accepted for the publication of the journal for one year (or four numbers, including the present number). The proposition as accepted defines the powers and duties of Mr. Abel as editor, and his rights and obligations as manager of the publication. As will be seen by reference to the report of Club Meetings, it has been approved by the Club in regular meeting.

Mr. Edward Heim was compelled by ill health to resign his position as secretary of the club. He presented his resignation as early as the 28th of April, and at the meeting of May 26th, by which time it had become apparent that it was impossible for Mr. Heim to perform the duties of secretary with due regard to his health, the resignation was accepted with sincere regret.

At the meeting of June 5 Mr. H. B. Hart was appointed to fill the vacancy caused by Mr. Heim's resignation.

At the meeting of June 30 the President was directed to appoint a special committee on Club Publication, and Messrs. Man, Bull and Berg were appointed.

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The thanks of the Club were extended to Messrs. Coffin, Loeb and Church for their services as judges of the members' print competition.

Appointments were made from time to time to the standing committees of the Club. The membership of the committees as constituted June 30, 1902, was as follows:

House Committee.
F. M. Hale,
Malcolm Stuart,
S. J. Newman.

Committee on Scientific Research.
Dr. F. G. Kneer,
Charles E. Manierre.

Print Committee.
Ferdinand Stark,
R. M. Kimbel,
F. M. Graefe.

Auditing Committee.
Henry H. Man,
C. S. McKune,
J. C. Vail.

Lantern Slide Committee.
F. C. Beach,
Joseph J. O'Donohue,
Arthur W. Scott.

Committee on Meetings.
W. D. Murphy,
Dr. J. W. Bartlett,
A. P. Schoen.

Librarian.
Juan C. Abel.

CLUB MEETINGS.

Regular meetings of the Club were held on May 12th and June 10th.

At the meeting of May 12th, forty-nine members attended. Special notice had been given that the question would come up whether the publication of CAMERA NOTES should be continued and on what plan.

On motion of Mr. Heim, duly seconded, it was (with only one vote in the negative).

"*Resolved*, That it is the sense of the meeting that the publication of CAMERA NOTES should be continued."

On motion of Mr. Murphy, duly seconded, it was unanimously determined "that the method of publication of CAMERA NOTES be referred to the Board of Trustees, with full power to act as they deem best in the matter."

At the meeting of June 10th, after the transaction of other business, the president, on behalf of the Board of Trustees, reported that the Board had closed with Mr. Juan C. Abel a contract for the publication of CAMERA NOTES. Upon the suggestion of one of the trustees, the contract was read from the minutes of the Trustees' meeting, after which it was moved and seconded that the contract be approved. The motion was carried.

Upon motion, duly seconded, the following preamble and resolutions were unanimously adopted:

"*Whereas*, Upon the retirement of Mr. Alfred Stieglitz from the editorship and management of CAMERA NOTES, after five years devoted to work in

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that capacity, the Camera Club desires to mark its appreciation of his efforts for the promotion of photographic art,

"*Resolved,* That the thanks of the Camera Club be and they hereby are accorded to Mr. Stieglitz for his long and zealous services in the establishment, editing and conduct of CAMERA NOTES."

It was ordered that the preamble and resolution be suitably engrossed, be signed by the proper officers of the Club, and be transmitted to Mr. Stieglitz.

This direction of the meeting has since been complied with.

PRINT COMPETITION.

From May 1st to 15th, the prints submitted in competition were exhibited upon the walls of the Club. Notice of the method of judging prints has been heretofore given in CAMERA NOTES. Each member who chose deposited at his convenience, in a box provided for the purpose, a ballot embodying his opinion as to which of the prints exhibited was the best, and which should in his opinion be ranked second and third in order of merit. The prints were also judged by a jury of artists composed of Messrs. William A. Coffin, Louis Loeb and Frederick S. Church, who made an independent selection of the first, second and third in order of merit. The three prints selected by the jury of artists and the three which received the highest number of votes by the members, were continued on exhibition after the removal of the remainder of the prints from the wall.

The prints selected by the jury of artists are as follows:

1st. "The Short Cut Home," by Ed. W. Keck.

2d. "On the Beach," by William D. Murphy.

3d. "Master P——," by Ferdinand Stark.

The members' selections were:

1st. "And Thy Merry Whistled Tunes," by R. Eickemeyer, Jr.

2d. "In the Studio," by R. Eickemeyer, Jr.

3d. "The Babe," by Myra A. Wiggins.

According to the terms of the competition, the prints so selected were to be reproduced in CAMERA NOTES, and reproductions of some of them will be found in the present number.

It will be seen that in no instance did the artists select a print which received an award from the members. By the conditions of the competition, the maker of any print which should be selected by both the jury of artists and the vote of the members was to receive a gold medal. This medal is, of course, not awarded.

MEMBERS' PRINT EXHIBITION.

The annual exhibition of work by members of the Club was upon the walls from May 19th to May 31st, inclusive. It comprised 103 prints, which showed more variety of subject and method of treatment than the prints submitted in competition.

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THE PRESIDENT'S CUP

Offered in competition by Mr. C. H. Crosby, President of the Camera Club, for portraiture or genre pictures.

This competition, which is open to all members of the Camera Club, New York, will be held subject to the following conditions:

I. All entries must be delivered to the Print Committee on or before December 15, 1902.

II. Each competitor must send at least two and not more than five prints. No print which has won an award in any previous competition shall be admissible. All prints must be mounted; framing optional.

III. Both negatives and prints must be the individual work of the competitor; no print from a negative made previous to 1902 is admissible.

IV. Right is reserved to postpone or cancel the competition should there be less than ten participants.

V. All entries must be described upon entry blanks to be had upon application to the secretary of the club.

The title of the print must be given, also the fictitious name under which it is entered.

VI. Each competitor shall enclose in a sealed envelope, addressed to the chairman of the Print Committee, a card bearing his name and also the fictitious name under which the print is entered.

VII. Three judges, appointed by the donor of the cup, shall select the prize picture.

An exhibition of the prints entered will be held at the clubrooms from January 1st to January 15th, 1903.

For further particulars address the Print Committee.

THE 1902 LANDSCAPE CUP

Offered in competition for landscape or marine pictures. Open to all members of the Camera Club, New York.

The following conditions will hold good:

I. All entries must be delivered to the Print Committee on or before December 1, 1902. There is no limit to the number of entries each competitor may make. Entry blanks can be obtained from the secretary of the club.

II. Prints must be mounted (framing optional) and must *not* carry the name of the author, which should be clearly written, together with title of picture, on the back of the mount or frame.

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III. Landscapes, with or without figures, and marines only are eligible.

IV. Negatives from which prints are entered must have been made since January 1, 1902.

V. Three judges, to be appointed, one by the president, one by the chairman of the Print Committee and one by the donor of the cup, shall select the prize picture.

An exhibition of the entries will be held December 1 to December 15, 1902.

Further particulars can be obtained from the Print Committee.

OPEN COMPETITIONS.

KODAK PROGRESS COMPETITION.

$4,000 in Prizes.

JUDGES: Rudolf Eickemeyer, Jr., Charles I. Berg, Henry Troth.

Eastman Kodak Co.

QUARTER CENTURY COMPETITION.

$4,000 in Prizes.

JUDGES: Rudolf Eickemeyer, Jr., C. Yarnall Abbott, William B. Dyer.

Bausch & Lomb Optical Co.

GOERZ INTERNATIONAL PRIZE COMPETITION.

$1,500 in Cash Prizes.

C. P. Goerz Optical Works.

A LANTERN SLIDE MAT CUTTER

THE machine illustrated below was the result of numerous personal experiments, combined with suggestions from friends having considerable knowledge of mechanics. Its object is the cutting of mats for lantern slides of varying sizes in an easy and expeditious manner. This result has been secured, and probably ten times as many mats can be cut by machine as by hand in an equal time.

The idea of cutting forms out of folded paper is of remote antiquity, but the first application of the idea to lantern slide mats, as far as the knowledge of the writer goes, was made by Mr. Bain, of St. Louis, a number of years ago. He provided a flat piece of brass about two inches by one and one-half inches in size, with graduated marks on the edges. After the paper was folded it was placed under the brass plate, and so much of it allowed to project beyond the plate as would suffice for the opening. This projecting paper was cut off by scissors close to the edge of the plate. If the paper was not allowed to slip, very good mats could be made by this method.

An examination of the files of the Patent Office at Washington does not show a single machine cutting out the middle of a folded paper, but as a patent had been granted for a device to cut pieces from the outside edges of flat paper

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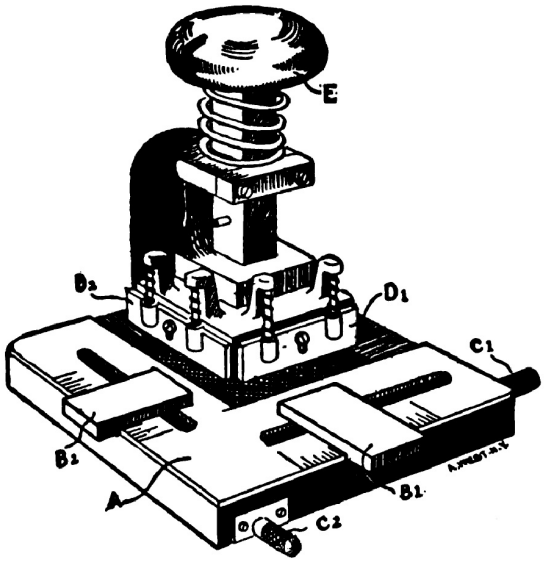
(an envelope cutter in fact) no patent was granted to the machine here illustrated. The device is apparently free for all to improve upon if they desire. Pursuits of this sort are pleasant enough, but rather expensive.

The operation of the machine may be readily understood by reference to the cut. To the bed-plate A is attached a standard, through which passes the plunger E. At the lower end of the plunger are fastened two movable plates, D-1 and D-2. Back of each of these plates, attached to the bottom of the plunger, and not shown in the cut, is a cutting knife with a chisel edge. These knives are made with a waved edge, so that they act practically as shears. The object of the plates D-1 and D-2 is to hold the paper firmly while the knives are in operation. B-1 and B-2 are metal plates sliding in the openings shown, and moved back and forth by the double-geared screws C-1 and C-2. These plates are set by the screws at certain distances on the graduated scales. To cut the mat, the paper, for example 4x5, is folded in the middle lengthwise, and then again folded in the middle at right angles to the first fold. If the opening desired is 2½ inches high and 2 inches wide, the sliding plate (B-2) is placed at 1¼ inches on the scale and the plate (B-1) at 1 inch on the scale. The folded paper is then carefully placed against each of the plates under the plunger E, when a quick stroke on the top of same will cause the knives to cut out the paper. The paper being unfolded, the desired mat opening will be obtained. It is then only necessary to lay the slide over the opening in the desired position and cut off the superfluous paper.



New York, N. Y.

C. H. Crosby

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BROTHER CARROLL

By Will H. Moses
(New Orleans, La.)

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PROGRESS

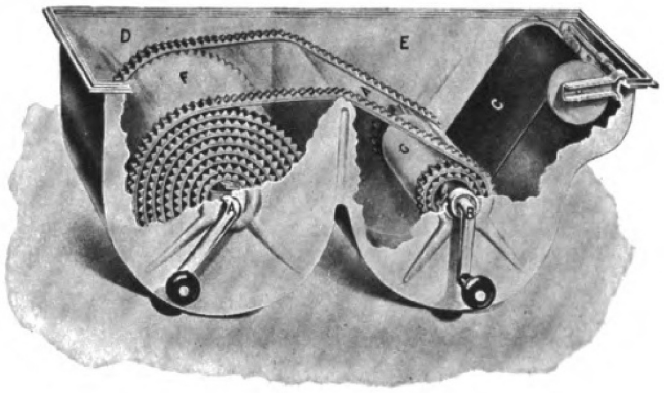
THE past season has been fairly prolific of new lenses, cameras, developers, etc. We give in the following pages brief technical descriptions of the more important articles brought before our notice.

A RADICAL departure, or rather, a great step forward from all previous ideas as to development, is to be found in the new daylight developing machine. This machine not only develops film without a dark-room, but does it better than it is done in the dark-room.

Briefly outlined, the process is this:

After removal from the Kodak the cartridge of exposed film is inserted in the machine so that the black paper will lead from the top as shown in cut, the celluloid apron (F-F) having first been wound onto Arbor "A." The gummed sticker which holds down the end of black paper is then broken; the paper pulled out and the end attached to Arbor "B" by slipping under the wire guard. Arbor "B" is now turned to the right until the word "Stop" appears on top of cartridge. Then the end of Apron (F-F) is hooked onto Arbor B, after which the developer is poured into compartment "E" and the top put on machine. The operator now turns handle to the right slowly and evenly until the time of development, about four minutes, has expired. The film (G) winds up inside of apron, but with the face not touching it, thus allowing free action of the developer. As the handle turns freely and easily this operation is not at all wearisome.

The cover is then removed from the machine; the developer poured off; the fixing solution poured in; the cover replaced and the handle again turned for about four minutes, when the fixing will be complete. After fixing, the cover is again removed, the fixing solution poured off and after rinsing in two waters the film is removed from machine by taking hold of either the apron or the end



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of black paper and pulling out of machine, the film being taken hold of when it appears and pulled free from the black paper.

Nothing now remains to be done except to wash the film, to free it from Hypo (fixing solution).

From a physical standpoint the machine gives better results than can be obtained by hand because it does away with the possibility of foreign substances in the developer settling on the negative and making spots; it does away with the possibility of defacing the negative with finger marks, and it prevents the corners of the negative from scratching lite face of another. Chemically the advantages are boundless. In abolishing the dark-room it also abolishes the dark-room lamp. Every experienced photographer knows that in cases of prolonged development the fog from this lamp often becomes serious. The beginner is especially prone to fogging his negatives by examining them too close to the ruby light. He is unable, perhaps, to judge just haw for development has proceeded, and, in his anxiety to stop at precisely the right point, he holds them too frequently in front of the lamp and too close to it. He not only strains his eyes and his nerves, but, alas, he often spoils what would, but for his anxiety, have proven a most excellent negative. In the Developing Machine, the negative being in absolute darkness, there is nothing to fog it.

Both the film and the developer are in constant motion—the result is quick action on the part of the developer and a brilliant snappiness in the negative.

Time and temperature are the two factors of importance that must be taken into consideration in the operation of the Kodak Developing Machine. With the temperature of the developer at a specified point, development is to be continued for a certain length of time. When the developer is warm (it must never be above 70 degrees Fahr.) it acts rapidly; it very cold it acts slowly. It can be readily understood, therefore, that the operator must always have a knowledge of the temperature of his developer and time development accordingly, if he expects to obtain the best results. (Eastman Kodak Company, Rochester, N. Y.)

HELIOS Parchment Paper, a new product, giving the effects of carbon, both in color and texture, and worked the same as Platinum.

This is a pigmented paper where the color is controlled in the pigment, although the color only appears when developed with Helios developing salts, forming a chemical combination which is as permanent as Platinum.

The colors now made are Engraving Black, Warm Black, and Sepia.

The stock is very heavy parchment which is claimed to be made expressly for this purpose after a new formula, and is remarkably strong and free from stretch. The print is entirely on the surface and results in exceptional brilliancy. The finished picture is impervious to moisture, and can be washed with soap and water without any damage.

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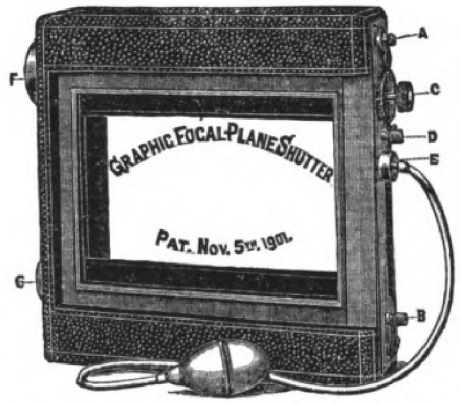
The paper lies perfectly flat, and can be plate sunk, or mounted. The parchment is about the weight of three-ply Bristol.

Helios Platinotype is also a new product, and is made in three grades of stock, Medium Smooth, Smooth, and Extra Heavy Medium Smooth, and in three colors, Engraving Black, Mezzotint, and Sepia.

The Mezzotint and Sepia promise to be popular, as the tone is fixed in preparing the papers, and is always uniform, no mercury or other objectionable chemicals being used.

(The Helios Photographic Paper Company, 108 West Eighteenth Street, New York.)

THE Graphic Focal Plane Shutter, while similar in appearance to other focal plane shutters, has some novel features which should commend it to the up-to-date photographer. Chief of these is the automatic diminishing of the aperture of the curtain or blind of the shutter while traveling from the top to the bottom or from side to side when reversed, by which it is claimed that the exposure of the sky and the foreground can be equalized. This should be of immense practical advantage to landscape photographers, and as the aperture can be easily controlled from the outside by the turning of a convenient knob, the main objections to the complications of a focal plane shutter are removed. There is little or no vibration of the frame, even at high speed; all adjustments are effected from the outside, and twenty different speeds are obtainable with each opening or aperture of the curtain. Two indicators are attached to the outer casing, one (F) giving the extent of the aperture, which is regulated by disengaging a pin under (A) and then turning the knob (A) until the desired opening is indicated at (F); the other (G) showing the speed at which the shutter will work. The speed is increased by turning knob (B), and diminished by releasing the tension spring under (B). The curtain is wound or set for exposure by turning (C) until it stops. (D) is a regulator for time or instantaneous exposures. (Folmer & Schwing, New York.)



GOERZ Hypergon Double Anastigmat. This is, as the name Hypergon signifies, an extreme wide angle lens of 135° angle.

It consists of two *very* thin semi-spherical *single* lenses and works at F. 22 and F. 31.

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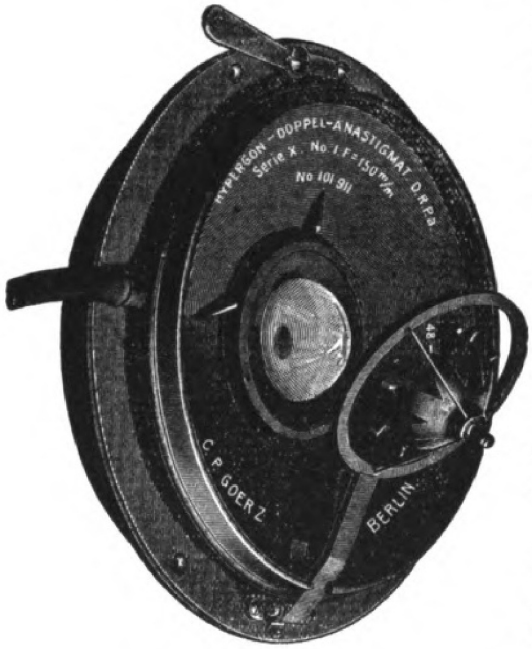
The diameter of the light circle is equal to five times its focal length. Thus a three-inch lens will cover a plate the diagonal of which is fifteen inches, or easily a 9 by 11 plate.

The method of taking the picture is practically making the exposure *from the edge in*, all other lenses exposing *from the center out*. Thus you control the center, and after allowing the edges six-eighths to seven-eighths of the time of total exposure, you allow the center two-eighths or one-eighth of the time.



It is possible to take a picture, while standing on the ground, of a building 250 feet high at 50 feet distance.

Stigmatism, spherical aberration and curvature of field are all entirely eliminated, and at F. 31 chromatic aberration also.

To avoid vignetting (uneven illumination), a rotating star diaphragm is employed. The method of using this star diaphragm is made clear by the accompanying cut.

(C. P. Goerz Optical Works, New York.)

LIKE other anastigmats, the Cooke lenses are intended for every class of work which demands rapidity combined with marginal definition at the full aperture (in this instance F/6.5). They may be used upon plates larger than those for which they are listed, thus forming "wide-angle lenses" for work which must of necessity be photographed at a limited distance.

On the other hand, by unscrewing the usual back glass and substituting another of similar appearance, the focus of the entire combination is lengthened about fifty per cent.; so that, for example, an object taken with the normal lens, and two inches long in the photograph, can, without changing the position of the camera, be made three inches long by using the extension lens. This extended lens does not sacrifice the power of definition over the range of its own plate.

The Cooke lens consists of three single glasses, none of which are cemented together, though the front two are separated only by a shallow air space. By increasing the amount of separation, the equivalent focus of the lens is reduced, and the back focus of the lens—the distance from the flange to the plane in which the rays come to a focus—is very materially shortened.

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By taking advantage of this peculiarity Messrs. Taylor, Taylor & Hobson have been able to effect a radical departure in hand camera optics, and to confer upon the user of these instruments when set at a fixed focus all the advantages appertaining to a camera of the focussing type.

With all cameras of the "fixed focus" type, until a few years ago all objects which were nearer to the photographer than a certain distance were necessarily out of focus, and if it were desirable to have an object in critical focus, it could only be attained by standing at the prescribed distance from it. To overcome this difficulty supplementary lenses of varying foci were adopted, and when several of these lenses were employed objects at practically all distances could be brought into focus.

In the "Focussing Cooke Lens" this desirable power is obtained in an entirely new manner. The foremost of the three lenses is fixed to that portion of the mount which forms the hood. The hood unscrews to the extent of about one-third of a revolution, and in doing so separates the two foremost lenses, and shortens the equivalent focus of the combination. The hood is engraved with a number of lines marked respectively infinity, ten yards, six yards, four yards, and three yards, and when one of these lines is brought to meet a corresponding line on the body of the mount, an object at the chosen distance will be found to be in sharp focus.

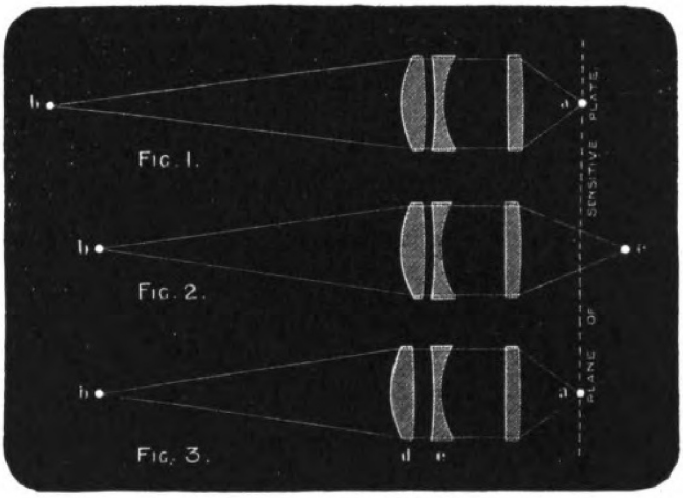

Fig. 1 represents in section the three simple glasses of a Cooke lens, which forms at the point *a* an image of the distant object *b*.

In Fig. 2 the object *b* is shown nearer to the lens, so that with any ordinary lens the image would fall at *c*, and would be out of focus on the sensitive plate.

In Fig. 3, however, it is shown that by increasing the separation of the glasses *d* and *e* of the Cooke lens, the focus of the entire lens is altered sufficiently to bring the image of the near object *b* to focus at *a* upon the sensitive plate.

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The defining power of the lens is in no way injured by the alteration, as may be seen by an examination of the test chart supplied by the makers, each row of which was photographed with the lenses set at a different degree of separation. Nor is the photographer confined to the engraved distances; the hood may be set at any intermediate point with equally good results, thus enabling any object from three yards to infinity to be focussed upon.

The makers of the lens claim that better results can be obtained in focussing by adjusting the hood than by racking the lens in or out in the ordinary manner in a focussing camera. Certainly, if there is any play in the focussing arrangement of the camera which permits the lens to become set obliquely to the plate, this would be the case unquestionably. If attached once and for all, truly in position in a fixed focus camera, the lens must undoubtedly remain true, as the revolving of the hood in a well-made screw cannot affect its alignment.

Focussing Cooke Lens
Series III. f/6.5

The Cooke focussing is absolutely rectilinear, gives perfect definition at the largest aperture (f/6.5), is free from astigmatism and other aberrations, and covers well a circle eight and three-quarter inches in diameter, thus affording ample play for the use of the rising front in architectural work, and rendering the swing back a superfluity. Flare spot is entirely absent, and when we say that the curvature of the field in the length of a quarter-plate is only one-hundredth of an inch, it may for all practical purposes be regarded as flat.

(The Cooke lenses are made in England by Taylor, Taylor & Hobson, who are just establishing a New York agency in the St. James Building.)

BOOKS REVIEWED

The Lady Poverty. A XIII. Century Allegory. Translated and edited by Montgomery Carmichael. New York: Tennant & Ward. London: John Murray. 1902.

Nature Portraits. (Doubleday, Page & Co.). Studies with Pen and Camera of our Wild Birds, Animals, Fish, and Insects. (Text by the editor of "Country Life in America.")

This is a most charming portfolio of animal pictures. The names of Carlin, Dugmore, Brownell, Job and Wallihan are enough to insure an interesting variety in this difficult field of photography. The pictures are well chosen and are most beautifully reproduced on heavy plate paper.. They will make an invaluable addition to the library of all lovers of nature, and are most charming examples of what illustrations of wild life should be. Compared

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with the standard illustrations of natural histories, text books, etc., with their stilted drawings from badly stuffed museum specimens, they mark, creditably, a new era.

The text is a disappointment. The "Editor of Country Life in America" has evidently been hard hit at the "Teachers' Convention," where a botanist told him he was "superficial," and is trying to get back at his critic by setting up straw babies to knock down. Not a word to supplement the camera work by telling of the habits or homes of the beautiful creatures shown; not even good designating English names for the portraits. There are many species of deer—why not introduce properly the ones portrayed? Or owls?

The portrait of a wood frog (*Rana silvatica*) is labeled Tree Frog (*Chorophilus triseriatus*).

Scientific names, if they serve no other purpose, cultivate habits of accuracy in study—as the good old priest said when he found me almost unconscious in the hospital and blessed me, "It can do no harm," even in a popular work. "Science for Science Sake," "Utility," "The Extrinsic and Intrinsic Views of Nature," make nice subjects for essays, and the "Editor of Country Life in America" probably proves his point to his own satisfaction, if he has nothing to say that could by any stretch of the imagination be called "Studies with a Pen" of animal life.

Fortunately, the camera has been used so cleverly that almost every picture shown tells its own story so well that the lack of pertinent text is not badly felt.

ANNUAL EXHIBITION OF PRINTS

BY MEMBERS OF THE CAMERA CLUB NEW YORK, MAY 19—JUNE 10, 1902

Adams, C. G.

1 Portrait of Miss M—
2 A Gum Print.
3 "Mischief."
4 The Canadian Falls.
5 A Study.

Beeby, John.

6 A Suggestion.
7 After the Storm.
8 Wet Day on 8th Avenue.
9 On the Banks of the Coaly Tyne.
10 Along the Track, Winter.

Burke, John D.

11 A Connecticut Byway.
12 Beneath the Rugged Elms.

Chase, Dr. J. Oscoe.

13 Old Town Mill,
New London, Conn. Built 1650.
14 Railroad Bridge, River Thames.
15 Old Fort, Central Park.
16 Niagara Falls.
17 The Rapids above Niagara Falls.

Berg, Charles I.

18 A Bit of Holland.
19 A Bit of Holland.

Crosby, C. H.

20 "Aspens."

Close, W. H.

21 Lootefos, Norway.
22 Brittany Girl.
23 The Bathing Master.

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24 Amsterdam.
25 Concarneau Maids.
26 Beach Schevening.

Darling, C. A.
27 Through the Sunlit Woods.
28 Miss R—
29 Landscape,
An experiment in Color.
30 Miss H—
31 Winter Landscape.

Grugan, Maj. F. C.
32 Night Blooming Cereus.
33 Manila, P. I.
34 Grapes.
35 Tyringham, Mass.

Galoupeau, Henry.
36 Sheep.
37 Sheep.
38 Landscape.
39 Grazing.
40 Landscape.
41 Sheep.

Harper, Henry S.
42 Portrait.
43 Portrait.

Harper, Mrs. H. S.
44 Portrait.
45 Portrait of Miss S—

Eickemeyer, Rudolf, Jr.
46 Portrait.
47 The Woods.
48 Sunset after Rain.
49 "Over the Hills to the Poorhouse,
I'm wending my weary way."
50 "The Edge of the Wood."

Helm, Edward.
51 The Ship.

Kimbel, R. M.
52 Portrait.

Ladd, Mrs. S. H.
53 The Columbia River.
54 Solitude.
55 The Sand Dunes.
56 Eyes of the Earth.

Mullins, W. J.
57 The Mouth of the River.
58 Morning Effect.
59 Martinique Laundry.
60 The Turn of the Road.

Murphy, W. D.
61 Stranded.
62 Sitting up with a Friend.

Richmond, Howard.
63 Sunny Weather.
64 Portrait of Miss V—
65 Portrait of Miss B—
66 Portrait of Miss R—
67 My Son.

Reynolds, S. K.
68 "Peace."

Stark, Ferdinand.
69 Mrs. C. H.
70 Copy of an Oil Painting.
71 Mr. M—
72 Mr. B—
73 Mrs. T—
74 Father and Son.
75 Mrs. M—
76 Mother and Child,
Copy of Oil Painting.
77 Prof. H—

Stoiber, A. H.
78 Monte Carlo in a Spring Shower.
79 Under the Arch of Titus.

Vail, J. C.
80 Watering the Milk.
81 A Dusty Evening.

Vredenburgh, Dr. J. T.
82 "Let me keep game, Grandpa."
83 Surf at Asbury Park.
84 Winter in Central Park.

Whiton, L. C.
85 "Thine eyes so blue and tender."

White, Lily E.
86 In the Shadow of the Past.

Wiggins, Myra A.
87 Heimweh.
88 Portrait of a Child.
89 The Babe.
90 Mother and Child.

Sidman, H. Herbert.
91 The Attending Angel.
92 Interior Mr. Pritt's Residence.
93 Interior New York Yacht Club.
94 Temple Beth-El.
95 Kunhardt Tomb.
96 Interior H. W. Poor's Residence.

Coutant, Harry.
97–100 Four Yachting Scenes.

Bracklow, Robert L.
101 Stevens House, lower Broadway.
102 New Street Canyon.
103 Broad Street Canyon.

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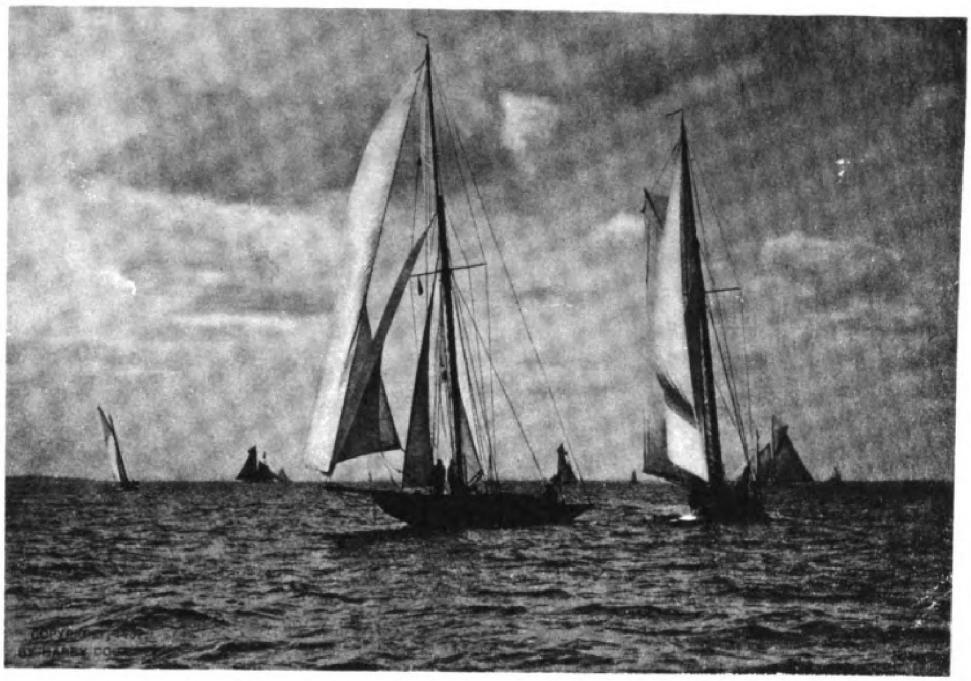

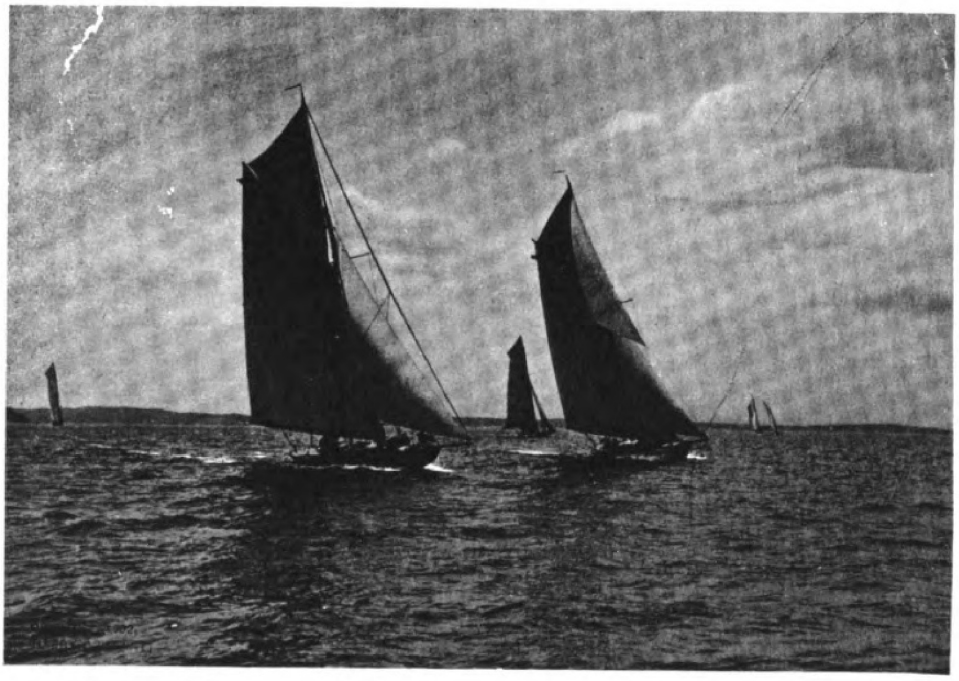

(1) AN EVEN START

(2) A CLOSE FINISH

By Harry Coutant

(New York)

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Camera Notes

A Quarterly

The Official Organ of
The Camera Club N.Y.

Vol. VI. No. 3

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SWEET CHILDHOOD DAYS

By Chas. I. Berg
(New York)

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TURIN

AT the regular meeting of the Camera Club held on November 11, 1902, a resolution was passed disclaiming any right of the Club to the valuable prize known as the King of Italy's prize, awarded for the exhibit of American photographs at the Turin Exposition of the Fine Arts. Simple justice required such a disclaimer because the exhibit included prints by photographers who are not, and some of whom never have been, members of the Camera Club. A list of the names of exhibitors was published in Camera Notes on page 50 of the first number of the present volume.

The glory of the brilliant success of American photographers over competitors from other countries is, of course, not dimmed by the fact that the Camera Club cannot accept as its own the material trophy of the victory. And, doubtless, due credit wil accrue to the Club for its prompt recognition of the injustice of accepting what had not been earned exclusively by its own members.

But the pity of it all is, that it ever was impracticable for the Camera Club to send to Turin an exhibit fairly representative of the best American work. The standing of the Camera Club and its reputation ought to be such that membership would be sought by every amateur in this country. The Club ought to be the headquarters for American photographic art.

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Aller guten Dinge sind Drei

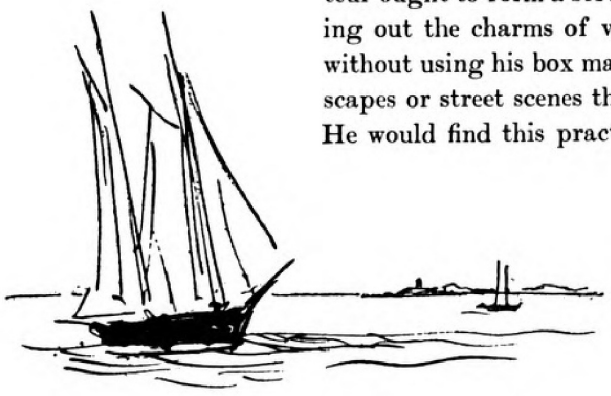
MINDFUL of the old German proverb that all good things go by threes, I desire to call the attention of photographers to the value of this principle in choosing their subjects for pictorial photography. Whether photographic work is artistic or not depends upon the evidence it contains of the use of such principles as guide artists in their studies.

It is very true that the painter is allowed far greater freedom in his compositions than the photographic amateur can enjoy in making his selections. The observant amateur photographer, however, if well equipped with principles of composition born of the observance of good paintings or engravings from good works of art, can readily seize upon the picturesque aspect of a scene which would entirely escape a less disciplined eye.

In all these hundreds of years since pictures have been painted surely there must have been formulated conventional guides to the arrangement of groups of objects, both within doors and without; these conventional rules if intelligently observed cannot fail to give us a better balanced result than if they are ignored.

We call them academic, and it is rather the fashion in both painting and photographic circles to deride them. Like the study of elocution for the orator, or rules of syntax for the writer, they are means to an end, and it is when one is unconscious of their use that they are most valuable.

Every day sees new converts to a more earnest use of the camera than merely snapping right and left any and every subject that temporarily interests. On all hands lie subjects worthy of study. The amateur ought to form a sort of camera habit of reasoning out the charms of views that attract him, and without using his box make mental pictures of landscapes or street scenes that seem to him interesting. He would find this practice invaluable at the same time that it is inexpensive. He would waste fewer plates and would save much unprofitable time spent in the dark room. But I am wandering away from my text.



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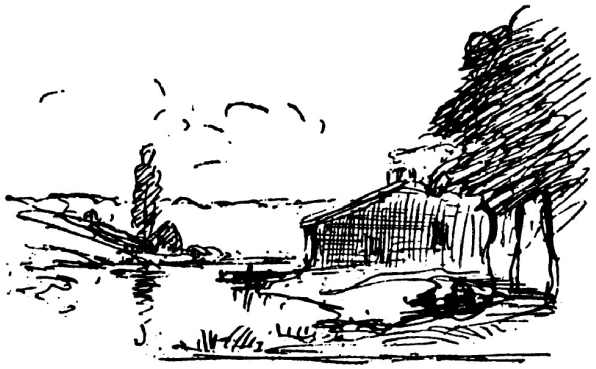
I wish to speak of the relations of objects with respect to their size and place on the print. To those who have not earnestly considered the importance of spacing the objects or masses of light and shade, I commend the consideration of differentiating them by selecting one that the eye of the spectator is forced to regard first, from this it wanders to a second and afterwards discovers the third. Any lack of balance may give you an excellent study, but not a picture. You have to consider the shape of your proposed print and think as well of the parallelogram enclosing the objects as of the inter-relation of the objects themselves.



One cannot wisely give cut and dried rules, but can suggest principles and leave the individual to search to apply them. I give the one, two, three hint because it is on the whole easier than to make interesting a single subject against a background, or even to deal with two definite things. This is notably true of two or three persons. One can always arrange a group of three more picturesquely than one of two or four. Bear in mind in arranging your picture the habit of the eye to look from left to right, largely due it may be to our use of the eye in reading. It will generally be found *safe* to put the main interest to the left of the center of the picture and the two other interests in the other or right-hand half. Learn to do this and consider the picture. If the advice seems helpful follow it; it is given in a kindly and not dogmatic spirit.

J. Wells Champney

New York.

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REALISM IN NATURE PHOTOGRAPHY

IT is but a few years since this branch of photography was in its infancy, and yet so quickly was it recognized to be not only the best, but really the sole medium for truthfully portraying the life and home habits of our wild creatures, that it has already become a most potent factor in the work of almost every field naturalist.

The publisher who puts on the market nowadays a work, popular or otherwise, on any branch of natural history, and does not illustrate it profusely with photographs, can scarcely be called up-to-date, and yet, in looking over some recent publications, I am struck by the unreality of a great many of these photographs. It may be that I am hypercritical, that having worked for years in the fields and woods in my chosen branch of study, natural history, I have come to know our smaller cousins of the ground and air so well that I too easily detect any false note struck by the photographer.

That these false notes do exist I think no one who has kept in touch with recent literature on this subject and who is well acquainted with his wild brethren can deny.

That these more or less unreal reproductions of our bird and animal life are allowed to go before the public as truthful representations of that life is largely due to the fact that nearly, if not quite, all the editors who have the passing of such pictures in charge are not familiar with the conditions existing in nature. They look at a picture more from a reproductive standpoint, and miss the smaller details that go to make or mar it from a naturalist's point of view. Therefore, these editors should be men well acquainted with such work as they have to pass judgment upon, for ignorance does not excuse them when they allow such photographs to pass muster as were published not long since in an article in one of our popular magazines. The article in question was on nesting birds, and the illustrations were undoubtedly made from photographs of stuffed and mounted specimens. I remember also, in another magazine, the photograph of a deer drinking at the edge of a lake and the deer was such a very poor specimen of the taxidermist's art that the veriest novice in natural history could not fail to recognize it as a stuffed specimen.

This is but one step, and a very poor one, in advance of the old-time method of illustrating our nature books and magazine articles with hideously grotesque drawings that invariably served but to give one an erroneous idea of the bird or animal they were supposed to represent. Indeed, I am not certain that it is not a retrograde movement, for there is much to be said in favor of the old style over this new one, for surely the authors of these drawings never claimed more for them than appeared on their faces, while the author of these photo-

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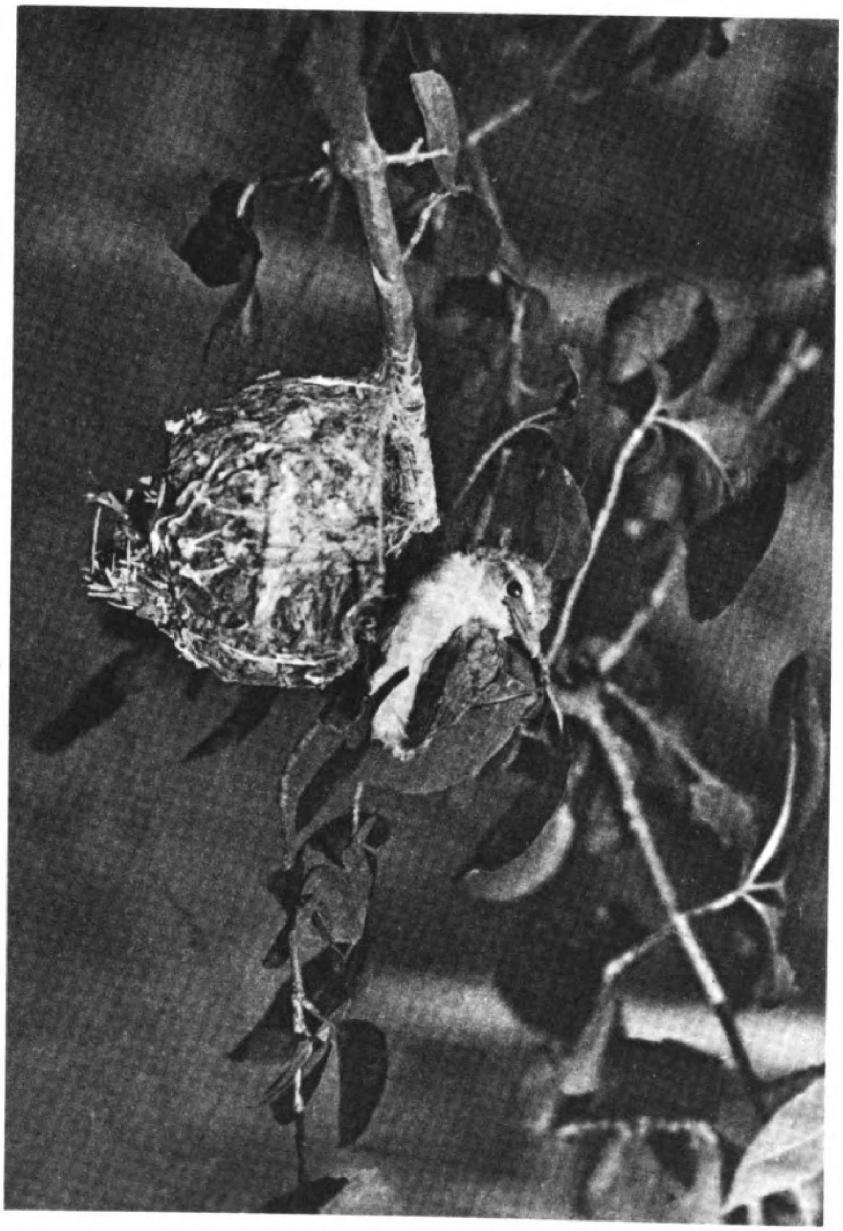

RED–EYED VIREO

By L. W. Brownell

(New York)

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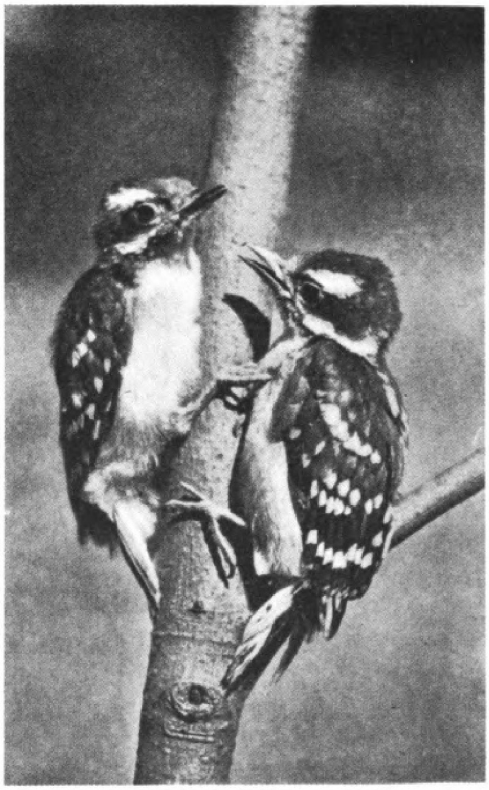
graphs probably misled hundreds of people into believing them to be truthful reproductions of the living wild birds.

I can readily understand why it is that some photographer-naturalists can allow themselves to be led into these falsehoods, especially if their conscience is not in active operation. The photographing of wild things is, at the best, difficult and anything that tends to lessen the obstacles is welcomed. To take advantage conscientiously of any means that will make the difficulties fewer is perfectly legitimate so long as those means employed do not tend to detract from the realism of the finished photograph, but, unfortunately, there are many who, apparently, do not consider it at all necessary that the picture be realistic if only the image of the bird, beast, or whatever the main object may be, is large and well defined. To gain these ends they employ methods, in many instances, which by removing the subject from its natural surroundings show it in a false position and make the picture untrue to nature.

In a branch of photography, the results of which must obviously be true to nature if they would have any real value, one cannot afford to miss any of the small details that go to make up a truthful whole in depicting incidents in the everyday life of birds or beasts. In order that we should miss none of these details, it is equally obvious that these wild things should be photographed in their native haunts, and I cannot think that removing them to a studio, especially prepared, and keeping them there until they are reduced from their original wild condition to a state of semi-tameness before photographing them, is true nature photography, no matter what backgrounds and surroundings are arranged to make them feel natural and at ease. This method of work is misleading in its results, for, while these results may be perfect pictures of the animals themselves, they give no idea of how they live their everyday life, or if such an idea is conveyed to the mind of the novice it is almost certain to be an erroneous one, for there is invariably a false note somewhere.



L. W. Brownell.

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I have in mind a certain picture of a woodcock, taken by a well-known advocate of this method of work, in which, while the photograph of the bird itself is excellent, the setting is so obviously manufactured as to give one the impression that it is nothing more or less than a reproduction of a rather poorly set up mounted specimen, and, at the risk of being considered prejudiced, I must in all truthfulness say that I have seen but few photographs taken by this gentleman in which these defects are not glaringly apparent, even to an unskilled observer. Such photographs, in my opinion, serve more as a hindrance than an aid to a beginner in the study of the natural sciences.

It is no wonder, when a few naturalists use stuffed birds in natural surroundings or tamed ones in artificial surroundings, that all who photograph nature's children should be accused in many instances of doing the same thing; or that such remarks should be made as "Oh, I know how he got that, it's a dead bird," which I once heard a lady ejaculate when looking at a picture of a brooding bird that had taken hours of hard labor to secure.

In taking pictures of nests, whether they contain eggs or young birds, why not exercise what ingenuity and skill we possess to photograph them *in situ*? It not only enhances the charm and interest of such pictures to know that they were made under great difficulties, but it also gives to them scientific value as showing the exact conditions under which they exist. To be sure, it is often extremely difficult to photograph the nest of a tree-building bird, especially when it is placed at the extremity of a limb; but, to an able-bodied man, these difficulties should not appear insurmountable with the aid of such apparatus as is now placed upon the market. But it takes more time and it is much more simple to remove the limb containing the nest to a more suitable place, and therefore this is the method, I am sorry to say, employed by the majority of nature photographers. It is but a few months since a book was published profusely illustrated with photographs taken in this manner.

The author of the book terms this "control of the nesting site." When a nest is so situated that it is difficult to photograph it to the best advantage in its original position he removes it, branch and all, to a suitable spot and sets it up again outside of a tent placed there for the purpose of concealing himself and his camera. This tent, of course, is only necessary in cases where he wishes to photograph the old birds at the nest. "This sudden displacement of the nesting bough," the author remarks, "is of no special importance to either young or old, provided certain precautions are taken"; and he goes on to state that "with some species it is possible to make the necessary change without evil consequences when there are eggs in the nest, with others we must wait until the young are from four to nine days old." With all due respect to the author, I am afraid I must differ with him on this subject, for it has been my experience—and I have been familiar with birds for some twenty years—that it takes but a slight disturbance of a nest containing eggs, much less than the sudden removal of it to a distance, to cause most birds to desert it. There are a few species that are tenacious enough to be, seemingly, indifferent

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to a move of this sort, but these species can be counted on the fingers of one hand. When the nest contains young it is somewhat different, for then the parental instinct of the birds will, in most instances, lead them again to their offspring, even though the nest be carried to some distance. I have known, however, of many instances of the old birds having deserted their young for less cause than this, and it must be some one well acquainted with the habits of the birds who can successfully avail himself of this method. Even then it must needs be attended with numerous casualties. Moreover, the earlier days in the life of a young bird cannot be portrayed in this manner, for owing to the fact that even the most courageous bird will seldom go to her nest, when

L. W. Brownell

it has been removed from its original site, in less than an hour, many waiting two or three, it is apparent that if the nest is removed before the young are at least five or six days old they will starve, as they need a constant and ever increasing supply of food during the first days of their life and several hours without it would prove fatal. These are not the only dangers to which the young are exposed by this method, but we must also include death from exposure and attacks from their natural enemies, both of which dangers are made much more imminent by the change in their surroundings.

That the results obtained justify the means I cannot admit, for no matter how carefully the nest is set up again the change in the character of its sur-

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roundings is bound to produce an artificial effect, and this is the one thing of all others which we should try to avoid in nature photography.

I am not writing this article from a humanitarian standpoint, but I do not consider this divergence in defense of the birds themselves out of place. For years these beautiful, feathered denizens of the air, which are of such inestimable aid to us that it is an established fact that without them the fight continually waged between the agriculturist and the destructive insects would inevitably terminate in victory for the latter, have been unmercifully persecuted and this lies as a bar sinister on the escutcheon of humanity. In the last few years the Audubon societies have worked to such good effect that some species of birds, which bade fair to become extinct, have visibly increased in numbers. Now comes another danger to threaten them in what should really be a means of further protection, for it is certain that large numbers of both young and old are annually killed by the overzealous photographer, sometimes unintentionally, but often, I am sorry to say, with malice prepense.

This branch of photography has a fascination about it that tempts many who know nothing of the habits of the birds to try their hand at it, and the result is a lot of unnatural photographs which should never see the light of day and, in the wake of the operator, the dead bodies of the innocent victims.

The book of which I have spoken above is, in my opinion, a menace to our songsters, for it will teach the uninitiated a method by which they will imagine they can easily photograph the birds, and it will take many nests full of dead young to prove to them otherwise. In the hands of an expert field ornithologist the method has some advantages, as giving one ample opportunity to study the nest lives of birds at close range; but it should emphatically be undertaken only by one who is thoroughly competent to take advantage of the opportunity and who will have due regard for the welfare of the nests' inmates. Even then, I cannot advocate its use, for undoubtedly better, more truthful pictures can be secured in the original nesting-site and with no resulting danger to the young.

Much could be said on this subject which I have left unsaid, but in closing I cannot but wish that nature photography might be restricted to those few who would follow it conscientiously with due respect for the lives and happiness of their subjects and with the object always in view of obtaining nothing but absolutely characteristic pictures.

NEW YORK.

L. W. Brownell

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A FEW WORDS ON CARBON PRINTING

IN writing this article I have not followed the system of most of our writers in copying or using extracts from prior editions, nor have I layed any stress on syntax and phraseology. In treating of this subject I will give my readers my experience in brief notes, using the plainest words to make it comprehensible to everybody. So many books are published dealing with this process containing more or less, with slight variations, the same formulas and manipulations that I will refrain from recommending any special work. As every manufacturer of carbon tissue gives his own ideas about treating his paper, it is advisable to follow as much as possible such instructions.

As a rule you can use the same sensitizer for all brands of tissue; that is, 100 ounces water and 30 ounces bichromate of potash. To this solution add 12-20 drops of pure ammonia; this will render development easier, but in using too much of it blisters will result. In hot weather the sensitizer should not be stronger than a two per cent. solution. In printing from very hard negatives to get every detail it is best to use a strong solution of bichromate, not more than four per cent. But I do not even find this of great advantage, for the stronger the sensitizer is the more difficult and slower is the development. Personally, I prefer the normal strength of bichromate bath and use the sensitized tissue only when it is three to five days old. It is of great consequence not to *overprint* from a dense negative; the development ought to be easy, without using too much hot water. With gray negatives the reverse can be said. The tissue ought to be fully printed and fully developed with hot water. It is best to let it lie, after development, for another ten to fifteen minutes in warm water—this will clear the high lights. The sensitized tissue in the second case (gray negative) should be as fresh as possible.

One great factor that has been overlooked, to my surprise, in almost every book published on the carbon process, is the drying of the tissue. This is really of great importance in order to obtain good and even results. Supposing you sensitize a piece of carbon paper to-day by 75 per cent. humidity, which should take five hours to dry, and make a print from a strong negative which should turn out satisfactory. The next day you sensitize again by 50 per cent. humidity, the tissue drying in about two hours—you make another print from the same negative and it will be very difficult for you to match the first print. Of course, your second print would require about one-fifth longer exposure and slower—that means colder—development to obtain the same result as in the first place. I prefer tissue five days old, dried by 50 per cent. humidity to fresh sensitized tissue dried by 80 per

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cent. humidity. The quicker the paper dries the better the results from weak negatives. If during development your picture comes out too dark or gray you may add a few drops of ammonia to the hot water. This will facilitate development. Tissue dried by 60 per cent. humidity will give you no trouble in developing and transferring. It is always well to remember that the carbon process, like any other photographic process, is not guess-work. I would advise a beginner to start with one negative. As soon as a satisfactory print is obtained, he ought to make six more prints from the same negative in different colors. This will give him much necessary experience. Even different colors of tissue do not print alike. Sepia is the quickest printer, then red chalk, warm black and dark blue. Green is the slowest and requires fully one-third more exposure than sepia.

For enlarging negatives there is nothing better than carbon transparencies. There is a special tissue for this work on the market and no other should be used. Of course, here again special care should be taken. I have seen, in my experience, carbon transparencies which were actually worse than a positive on a dry plate. You will first have to study your negative, or better yet, a finished print of the same, correct then in printing any fault of the original negative and you will have a much better result than the dry or even wet plate will give you. As development takes place in ordinary daylight you will also have an opportunity for local development. In gum printing there is a decidedly greater latitude in developing, but even then the time of exposure ought to be as correct as possible.

In making carbons you ought to know beforehand what kind of a print you desire. You should never call a picture good which even everybody else would find perfect, if it was not the print you intended to make. The first difficulty overcome, it is just as easy to make a good carbon as any other print. This process is especially adapted to the amateur and it is greatly to be regretted that it is so little practiced, so much the more, as the experience you gain in this line will help you a good deal in other photographic work.

Sensitized carbon tissue is about one-third quicker in printing than platinum paper and at least twice as quick as silver paper. For copies of oil paintings, engravings, old photographs, and even for medical or scientific work, carbon prints are certainly superior. Besides that, these reproductions are considered permanent, which in itself is a great advantage. Retouching on these pictures is very easy, as you can take for this purpose the same color as is used on the unsensitized tissue by dissolving a piece of it in hot water.

New York.

Ferdinand Stark

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PICTURESQUE NEW YORK
IN FOUR PAPERS

THE ESTHETIC SIDE OF JEWTOWN

WHAT strange part of the city have we strayed to?

Are we really in New York, at the beginning of the twentieth century, or have we suddenly been conveyed to some European town of the medieval times? The sight that greets our eye reminds us indeed of the various descriptions which we have read of Italian Ghettos and the *Judengassen* of Prague and Amsterdam.

Everywhere Hebrew faces and Hebrew signs, and the incessant chatter of "Yiddish"—the queer jargon of the street, which all Jews, no matter of what nationality, use in their daily life of bargaining, surrounds us on all sides.

No mistake, we are in Jewtown. No other part of the city bears such an outlandish aspect and is so overcrowded in its thoroughfares. The traffic is so dense that it threatens to reach the neighboring districts and inundate all New York.

Hucksters' and pedlers' carts and wagons along the curb form two rows of booths in the streets, and along the houses, beneath old shreds of awnings, are

Chas. Simpson.

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two other rows, where the same perpetual marketing goes on. Marketing of a very peculiar order, for here everything has to be ridiculously cheap to find a buyer. The push-cart market in Hester and the adjoining side streets is like an ambulating department store, which restricts itself to a lively trade in damaged goods. It is an avalanche of eatables (reported as "not entirely unwholesome" by the Health Department), queer staples emptied on counters improvised on ash barrels, cases torn asunder and barrels turned upside down, with their contents poured on the sidewalks; bags of white and blue bed-tick with loaves of bread in the shape of giant crullers bursting out of them. And everywhere women, young and old alike, with odd shawls and head-coverings, rummage with both hands in the displayed wares and jabber about the quality, which is never beyond suspicion, and the price, which, no matter how low, is still too high. How they haggle about the fraction of a cent, how anxiously they finger and pluck at each purchase, even if it is only a bit of frowsy soup greens.

To the Gentile, the aristocratic uptowner, this scene is like a nightmare. It reminds him involuntarily of some cheap dining-room of vast dimensions, which being open night and day is still warm and greasy from the previous meal, its huge tablecloth in the form of paving stones covered with remnants and refuse. A restaurant, where the orders to clear away are never given, and where a broom and clean linen are unknown things.

And as a fitting background to this poverty and filth loom long rows of tenement houses, dusty brick walls with broken windows, shutters dangling on one hinge, and grimy fire-escapes crowded with every sort of refuse. Each of these fire-escapes is a rag-shop in miniature. Bedding is being aired on the bleak railings. The family wash flutters gaily in the wind and forms a sort of canopy of this open-air lumber-room. There are boxes which serve as impromptu ice-boxes, battered cook-pots and stewing-pans used to make the Sabbath broth, faded rugs, heaps of rags, shapeless mattresses, on which two families must sleep at once, a lot of objects without a name that have ceased to have either color or form; all, innumerable times washed by the rain, bleached in the sun, and again and again covered with the rising dust and dirt of the street.

Yes, life in Jewtown with its sunless back-yards and dark alleyways, its damp cellars and ramshackle rooms, has at the first glance but little grace and few poetic charms. To the curious sightseer it appears doubly bald and materialistic. Its pleasures are even scantier than its fare, as it needs must be with a community which has but one passion: that of thrift. The synagogues of Bayard street, where venerable-bearded men with quaint skullcaps and long-skirted caftan worship as in the days of Israel, only add to the gloom.

But Jewtown, despite all its social shortcomings and hygienic disadvantages, has its esthetic side, which we, who know the Ghetto largely from Eliot's "Daniel Deronda" and Zangwill's "Children of the Ghetto," or from an accidental visit to Baxter or Ludlow streets, should not overlook.

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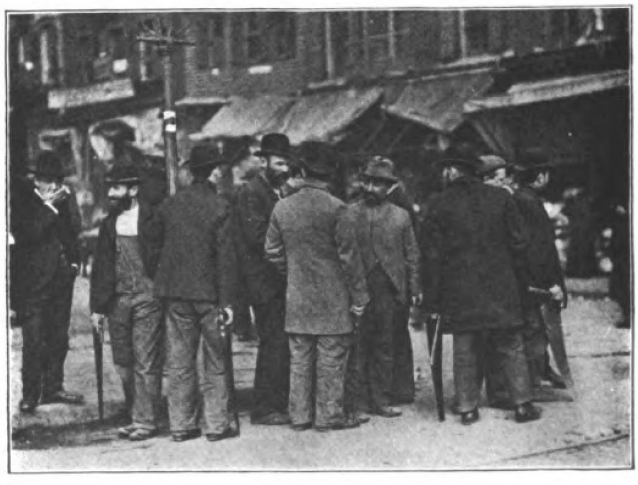

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THIS SERIES
OF ILLUSTRATIONS
By ED. & E. C. HEIM

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The Hebrew quarter is undoubtedly the most *picturesque* part of New York City, *i.e.*, the one which lends itself most easily to artistic interpretation. It overflows with suggestions. Its very dinginess and squalor render it interesting. For filth—as disagreeable as it is in actual contact—is the great harmonizer in the pictorial arts, the wizard who can render every scene and object —even the humblest one—picturesque. It generalizes each pictorial vision and takes out all discordant notes. Rembrandt realized this, each of his genre pictures was a glorification of human squalor, broken by the quivering rays of some supernatural life. And Raffaelli, whose paintings look as if drawn with colored chalks and stained with mud, has become the modern champion of pictorial dirt. He has accomplished with his suburban scenes, almost too realistic in their filth and poverty-stricken atmosphere, a feat similar to Zola,

Chas. Simpson

who never tired of delineating the seamy side of Parisian life, and whose fertile pen has changed many a heap of refuse into a heap of roses.

Look at Whistler's Thames etchings. They will show you that a modern dwelling, clean and comfortable, can never have the same pictorial fascination as a ramshackle structure in some waste locality of the river frontage, the haunts of vagabondage and pauperism. Even an ordinary garbage dump, with its heaps of shining tin cans, will convince us of the truth. It contains such a wealth of subtle values and warm color notes and such varieties of texture

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that it should send, not only painters, but every person in search of the picturesque into ecstacies. The New York Ghetto is full of such pictorial incidents, and I know of no place which promises more artistic possibilities for out-of-door photography than this curious hive of human industry on the lower east side.

The settings for a picture are ready at every moment of the day. They surround you on all sides. You never need to wait for a composition. The crowd takes care of that. You only need to look into your finder and let the restless stream of humanity pass by.

It is the true drama of life that is enacted here along the curbstones. Humorous and pathetic scenes follow each other in endless variety.

The army of pedlers, who have neither a stand nor a cart, but carry all their wares in a basket, or dangling over their shoulders, ceaselessly make their way through the hubbub of the crowd. How these ever get rid of their notions is a mystery. The competition is a most bitter one. They seem to move in brigades of half a dozen or more, and if one of them is on the verge of making a bargain, the other will cut his price until nearly all profit is gone. The suspender pedler, one of the most characteristic figures of Jewtown, in particular never seems to make a sale. There are so many of them and their article is an absolute luxury, for as Jacob A. Riis so aptly remarks, "The 'pants' of Jewtown hang down with a common accord, as if they had never known the support of suspenders."

Everybody seems to peddle one thing or another in these thoroughfares. Even the womenfolk engage in this precarious business, and every bargain is sure to form an interesting group. Some dispense their wares from old tubs and peach baskets, others perambulate whole dry goods stores about in cast-off baby carriages.

Space is at a premium in Jewtown. Almost every hallway, cellar and alleyway has been turned into a shop. How picturesque are some of the second-hand stores and old clo' shops with their "pullers in," and above all else the antiquarian shops which are littered with brass and copper ware of every description. Nothing is so bad that it could not be turned to some use. Everywhere, in the midst of overcrowded tenements, the same pushing, struggling, babbling and shouting. No matter whether of Bulgarian, Roumanian, Russian or Polish origin, they can all understand each other. Their gesticulations alone seem to be sufficient for that.

And through this ceaseless traffic and clamor now and then men, groaning under heavy burdens of unsewn garments, stagger along the sidewalk and disappear in the dark hallway of some Ludlow street tenement. They represent the dark side of Jewtown which neither legislation nor charity can altogether improve, but we have no time to follow them to the qualmy rooms of the sweatshops, the pictures there are too dreary and we are only in search of the picturesque.

What a chance to study types. An occasional visit would soon make us

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acquainted with the candle woman, the instalment pedler, the Thora teacher, the Schatchen and the Chasen (i.e., prayer leader), five types found nowhere on American ground save in the Ghetto. We would learn to differentiate between the orthodox Jews who still keep up the habit of owning three special sets of clothes: one for holidays, one for half-holidays and one for everyday life, and the young bucks of Jewtown in their semi-fashionable dress who do not even hesitate to dine in a Gentile restaurant.

How impressive the old men look. Whole chapters of the Bible seem to be personified in them. They smile sadly, absent-mindedly into their long, white beards, as they sit on the curbstones, their lean hands folded around their knees. Frugality is their life's philosophy. They are attired in cast-off garments, picked up God knows where. Their favorite head-covering seem to be crowns of old felt hats, out of which they have made skullcaps by cutting off the brims.

The women also are interesting. What anatomical peculiarities and ethnological difference of features. The shriveled-up old ones are hideous in their emaciation and disheveled hair, and resemble witches. Life is too strenuous in Jewtown to preserve the bloom of youth. Among the younger ones there are some who are very beautiful beneath their coating of filth, with their olive skin and large, soft, black eyes. They give themselves a coquettish appearance. With their colored petticoats and shawls covering their shoulders, with their black hair plaited in thick tresses or looped up behind the ears, some have the grand air of Oriental queens, fallen to the very depths of penury. And the children—there is always a whole flock of them on the move. They overflow the streets and make a crowd wherever there is an empty spot.

Their tatters beggar all description. Here a baby crawls about, dressed in an old chintz curtain, here a boy has a man's dress coat, from which the tails have been torn, flapping against his calves. And how dirty they are, one might mistake them for Florentine bronzes, those charming little figures of the Renaissance period.

Jewtown is a world in itself, and a world unknown to most of us. I believe it would be a grateful task to explore it. Very little has been done until now.

True enough, Jewtown has its own literature. The name of Shaikevitch is on every tongue. He is the Alexander Dumas of the Ghetto and has written more than two hundred volumes. There is also no lack of other talented writers. I only mention Seiffert, Schakensky and the lyric poet, Winchensky. But they write in Hebrew and Yiddish and tell us but little of their own people. People who live in squalor do not wish to be reminded of it. For realistic glimpses of Jewtown we have to peruse the writings of Bernstein and Abraham Cohen, who have grown up in the milieu of the Tenth Ward. They have contributed a few charming episodes to our literature, but until now nothing of particular importance or of lasting value.

The artists, with the exception of a few illustrators, have run shy of these

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subjects and the east side art leagues, with *localism* as their aim, consist of too young an element to have shown much more than enthusiasm.

Perhaps the photographer will be the first to conquer this domain. He will only be able to give us instantaneous fragments of life, but if rendered in their most concise aspects, they may after all reflect a good deal of the true character of the children of the Ghetto, who despite their headlong hunt for wealth can boast of qualities which, with their warm breath of love and spasms of joy, also appeal to the imagination of every observer.

NEW YORK. Sidney Allan,

[The pictures by the Messrs. Heim accompanying this article were taken by the graphlex camera, fitted on one occasion with a B. & L. Zeiss, f. 6.3 lens, and on another occasion with a Cooke lens, f. 6.5, both being used at their biggest apertures on a cloudy morning. The plates used were Seed's Landscape Ortho.—EDITOR.]

THE PHOTO-CHEMISTRY OF THE SILVER COMPOUNDS

PROBABLY the most important of the photo-reducible metallic salts are the salts of silver, which now hold so important a place in most photographic processes that a separate consideration of their properties and behavior is desirable.

These products are not only of great importance at the present time, but are also of historical interest, as they are among the first bodies in which a change of color was noticed when they were exposed to the sun.

As examples of these changes of color, I would cite the darkening of the skin when touched with a solution of silver nitrate and then exposed to the light. This phenomenon was known to Albertus Magnus in the thirteenth century, who says in his celebrated work, "Compositum de Compositis," "it colors the skin of man a black color difficult to remove."

Fabricius also mentions in his work, "De Rebus Metallicis," published in 1556, the darkening of horn silver when freshly removed from the mine.

The well-known alchemist, Glauber, says in his work, "Explicatio Miraculi Mundi," published in 1658, "if from saltpeter and vitriol you distil a strong water, and dissolve a little silver in the same, and add common rain water to

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the mixture in order to dilute the aqua fortis, then this water will stain all kinds of hard wood so as to resemble ebony, and will also stain fabrics and feathers jet-black."

Glauber, as well as Albertus Magnus, overlooked the fact that light plays the principal rôle in these reactions. Boyle, too, made the same error, for in his work, "Experimentis et Considerationibus," published in 1660, he says that "the darkening of horn silver is caused by the action of the air, and not by the action of light."

The first to attribute the darkening of silver salts to the action of light was a German physician, J. H. Schultze, who, in 1727, observed that when a solution of silver in nitric acid was poured on to chalk the mixture blackened on the side exposed to the light. This he clearly proved to his own satisfaction was caused by the light, and not by heat.

The salts of silver, whether of organic or inorganic origin, are all more or less affected by the influence of light, though some of the inorganic salts, such as the nitrate, are hardly affected by it when in a pure state, but in the presence of organic matter they too are easily affected.

Thus, an aqueous solution of silver nitrate may be exposed for a long period to the influence of light without its undergoing any chemical change, but if a little readily oxidizable organic matter be added to it and the solution be again exposed to the light, it will be observed that the solution will blacken, showing that a chemical change is taking place; the change occurring in this instance being due to the reduction of the silver to metallic silver.

It would be easy to cite many examples of the photo-chemical action of light upon silver compounds, but it will be well to limit ourselves to a consideration of those salts which play so important a rôle in photography, namely the chlorid, bromid and the iodid of silver, or, as they are commonly called, the haloids of silver.

It has been known for a long while that when silver chlorid is exposed to the influence of light at first turns violet, and, finally, brownish-violet. The earliest information relating to the precipitated chlorid, as distinguished from the native horn silver, was made by Johann Baptist Beccarius, of Turin.

From the foregoing it will therefore be seen that the chlorid of silver is sensitive to the influence of light as illustrated by its property of changing color. We are therefore confronted with the question: What change does the discoloration of silver chlorid indicate?

Is it a purely chemical or a physical one? If chemical, is it due to a dissociation, or to oxidation?

By some persons it is considered to be a purely physical one, and that the violet colored chlorid is of the same composition as the white chlorid.

This theory may be discarded at once, for it was known to Scheele as far back as 1777 that silver chlorid loses chlorin when exposed to the light, and this has since then been confirmed by numerous analyses. We might therefore consider the change as a chemical one, especially as we have the means of

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estimating the amount of chlorin liberated, or the amount still remaining combined with the silver, and from these data of calculating the composition of the final product.

In further evidence that chlorin is given off when the chlorid is exposed to the light, it is a well-known fact that chlorin absorbents such, for instance, as silver nitrate, stannous chlorid and organic matter hasten the decomposition, while the addition of oxidizing agents as ferric chlorid, stannic chlorid and mercuric chlorid either retard the decomposition or may arrest it altogether.

Assuming now that the darkening of silver chlorid is due to a photochemical and not to a photo-physical action, we are next confronted with the question, what is the difference in composition between the darkened chlorid and the white silver chlorid?

Until within a comparatively short time the extent of our knowledge upon this subject went no further than to be able to say that the darkened chlorid contained less chlorin than the white chlorid, but a couple of years ago this question was greatly cleared up by the discovery of silver sub-chlorid, whose isolation in a chemically pure state had previously utterly failed. It may therefore be of interest if we consider what was known upon this subject prior to the discovery of argentous chlorid.

As already stated, it has usually been considered that the darkening of silver chlorid when exposed to the light, was due to the formation of a silver subchlorid, according to the following equation:

$$4AgCL = 2Ag_2Cl + Cl_2.$$

As no chemist had succeeded in isolating this compound in a sufficient state of purity for analysis, the plausibility of this reaction could only be inferred by comparing silver with the metals of the copper group.

The idea that argentous chlorid is the product of the photo-decomposition of silver chlorid was first advanced by Fisher in 1814; was later reiterated by Wetzlar in 1834, and has since been considered as the probably correct interpretation of what actually occurs.

Since silver chlorid loses chlorin when exposed to the light, it will be easy to see how this theory has gained credence, for it will be reasoned that since there is a loss of chlorin, the silver chlorid must be either reduced to the metallic state or to a sub-salt. If the above hypothesis be true, we should have a mixture of unaltered silver chlorid, with metallic silver, or a mixture of the unaltered with the sub-chlorid.

It has, however, been shown that the darkening silver chlorid can take place under strong nitric acid, which does not seem to dissolve any appreciable amount of silver, hence it has been concluded that the product of the photo-decomposition of silver chlorid does not contain any metallic silver, and therefore this product must be a mixture of silver chlorid, with a variable quantity of silver sub-chlorid.

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One strong argument in favor of the existence of the sub-salts of silver has been the sub-oxid Ag_4O, which Wöhler claimed to have discovered in 1839, by reducing the citrate of silver in a current of hydrogen at a temperature of 100° C., but recent investigations by Muthmann, in 1887; by Friedheim, in the same year, as well as by Baily and Fowler, appear to render the existence of Wöhler's sub-oxid problematical, and consequently the formation of the sub-chlorid by the action of hydrochloric acid upon the sub-oxid as doubtful.

The sub-oxid having been thus disposed of, it will be well to return to the main question and ask ourselves whether the darkened silver chlorid, or photo-chlorid, has been submitted to such a searching investigation as to warrant us in believing in its existence? In answer to this question we would say that the evidence until within a comparatively short time went no further than to show that the darkened chlorid contains less chlorid than the unaltered chlorid. This result has been arrived at in most instances by determining either the silver, or the chlorin, and calculating from the loss of the chlorin the amount of sub-chlorid formed.

Thus Carey Lea states that when silver chlorid is exposed to the light under water for five days, that 1% of the chlorid is converted into the sub-chlorid, while Riche states that after an exposure of a year and a half the reduced salt may be represented by the formula Ag_2Cl_2, and as a rule the longer the exposure the greater will be the amount of sub-salt formed. The consideration of such methods can therefore never give satisfactory evidence of the sub-chlorid, because its existence is first assumed and then the loss of chlorid is attributed to its production.

As no definite product had up to this time been obtained, we are hardly justified in the belief of the existence of the sub-chlorid.

If the darkened chlorid be treated with sodium hyposulphite, potassium cyanide, or ammonia, a small amount of metallic silver is always left behind. Here, again, no definite information is obtained, for the existence of the sub-chlorid was assumed, and the action of the before-named solvents may be represented by the following equations:

$$Ag_2Cl+Na_2SO_3=AgNaS_2O_3+NaCl+Ag,$$
$$2AgCl_2+2KCN=KAg(CN)_2+KCl+Ag,$$
$$2Ag_2Cl+3NH_3=(2AgCl+3NH_3)+2Ag.$$

As silver chlorid darkens under nitric acid, it seems doubtful whether the above reactions actually take place, for if the sub-chlorid were such an unstable compound as to be decomposed by the above mentioned solvents, it is not probable that it could be formed in the presence of such a powerful oxidizing agent as strong nitric acid.

Enough has already been said in the foregoing for or against the existence of the photo-chlorid of silver, Ag_2Cl, to enable you to appreciate the uncertainty associated with this interesting compound, and the difficulties encountered by scientists investigating it, but all doubts have now been laid at rest by

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the discovery and isolation in a chemically pure state of this much doubted product.

The discovery of this compound was preceded by the production of a silver sub-fluorid, which was described by Guntz in the *Journal of the Chemical Society*, Abst. 1890, p. 1055, and in the *Compt. Rend.*, Vol. 112, p. 861-862.

When dry hydrogen chlorid is passed over silver sub-fluorid the latter gradually changes to a violet color, and when it has reached its limit the product has the composition:

Silver	83.35%—84.08%
Chlorin	14.19%—15.07%

Whereas the theory for the pure sub-chlorid is:

Silver	85.88%
Chlorin	15.12%

It will thus be seen that a practically pure compound was finally obtained, whose characteristics could then be more easily observed.

In a later article Guntz says: "Silver sub-chlorid Ag_2Cl varies in color from deep violet red to violet black, exposure to the light tending to convert it into the latter modification without loss of chlorin. When heated it splits into the normal argentic chlorid, AgCl, and metallic silver. It is not attacked by dilute nitric acid, but when warmed with the concentrated acid it is converted into argentic chlorid, mixed with a varying quantity of argentous chlorid, forming the colored products described by Carey Lea, *Journ. Chem. Soc. Abstr.*, 1888, p. 1. Potassium cyanid decomposes it according to the following reaction:

$$Ag_2Cl+2KCN=Ag+AgCN+KCl.$$

A few words now in regard to the photo-decomposition of silver chlorid. It is well known that in the absence of chlorin absorbents the decomposition does not go on until a product of definite composition is obtained, but the decomposition goes on and on until a limit is reached, and the end product will always be a mixture of unaltered argentic chlorid, with the sub-chlorid, and as the quantity of sub-chlorid thus formed is very small it can readily be imagined what difficulties the chemist had to contend with in order to isolate this compound in a pure condition! Hence it is not at all surprising that it took so many years to discover and identify this compound.

It may next be asked whether the darkened chlorid is solely a mixture of chlorin and silver or whether it may not also contain the elements of water? It is known that moisture hastens photo-decomposition, but it is not known whether in the absence of air and moisture the change is altogether arrested. The absorption of oxygen with the decomposition of the chlorid may be illustrated by the following simple experiment.

If a little chlorid of silver be placed in a bent tube, closed at one end, and

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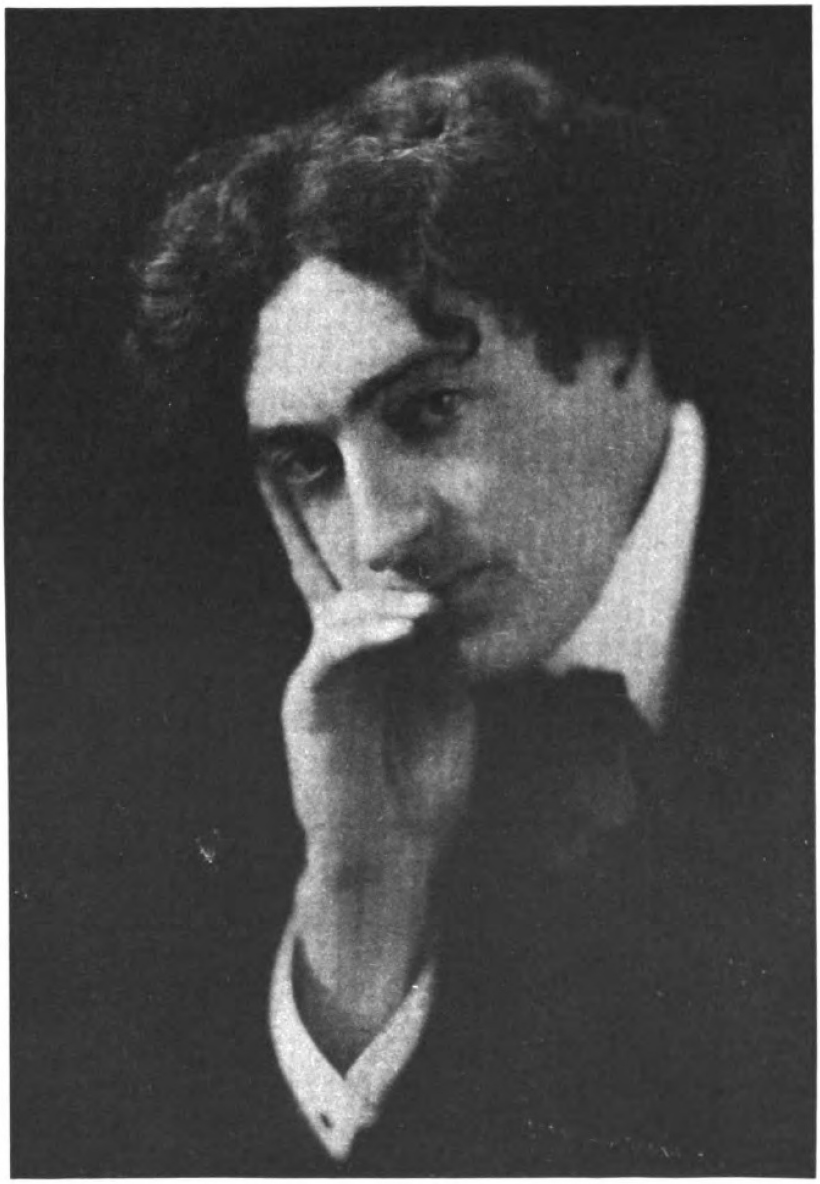

RICHARD LE GALLIENNE

By Pirie MacDonald
(New York)

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the open end be placed in distilled water, and the whole be then exposed for several days to the action of the solar rays, care being taken to frequently shake the chlorid in order to expose fresh surfaces to the action of the light, it will be observed that as the chlorid darkens the water will gradually rise in the tube, and if the latter be then treated with a few drops of silver nitrate, a precipitate of silver chlorid will be formed, thus apparently proving the substitution of oxygen for the chlorin under the influence of the light; but it is also probable that some absorption of atmospheric air takes place. Whether this reaction takes place as actually surmised is not perfectly conclusive, for it is possible that the nascent chlorin in the presence of aqueous vapor under the influence of light may form some oxid of nitrogen which dissolves in the water, but the experiment shows that oxygen is necessary for the darkening of silver chlorid, but whether the former is derived from the air or is obtained from the aqueous vapor is up to the present problematical.

What we have said in connection with the photo-chemistry of silver chlorid will greatly simplify matters in dealing with the other haloids, as there is every reason to believe that the compounds, Ag_2Br and Ag_2I, are similarly formed from the corresponding normal silver bromid and iodid, when the latter are exposed to the light.

Silver bromid darkens under the influence of light and loses bromin, the product finally becoming of a grayish-violet color, but never as dark as the photo-chlorid. Similar to the chlorid, bromin absorbents such as silver nitrate, stannous chlorid and organic matter accelerate the photo-decomposition, while oxidizing agents as ferric chlorid, stannic chlorid, or mercuric chlorid, either retard or altogether arrest it.

The iodid is even less discolorized than the bromid and is not affected at all unless some accelerator or iodin absorbent is present, but in the presence of an accelerator such as free silver nitrate, the iodid will assume a greenish-gray color, which is more readily decomposed by nitric acid than the sub-bromid.

Before leaving this subject I would call your attention to the colored forms of these salts which were obtained a few years ago by Carey Lea, and to which he assigned the names, photo-chlorid, photo-bromid and photo-iodid.

These compounds are formed by such reactions as would tend to give rise to the formation of sub-salts in admixture with normal haloids. In carrying out these experiments a silver salt is first reduced by a suitable reducing agent, and after being freed from impurities it is reconverted into the haloid by treatment with the necessary acid. The photo-chlorid may be obtained of a red color in the following manner: To a solution of silver nitrate add common salt until the silver is all precipitated as normal chlorid, and then add ammonia until the haloid is all dissolved. To the ammoniacal solution add ferrous sulphate and allow the black precipitate formed to subside. The precipitate is now washed two or three times by decantation and acidified with dilute sulphuric acid, after which it is again washed by decantation. On now

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boiling the sediment with dilute nitric acid, and washing as before, and then boiling with dilute hydrochloric acid, we obtain the red-colored photo-chlorid, in accordance with Carey Lea's statement. These salts contain less chlorin, bromin, etc., than the normal haloids, and are supposed to be the salts composing the latent photographic image, which hypothesis now seems to be perfectly valid since the discovery and isolation of the pure argentous chlorid, bromid and iodid.

NEW YORK. JAMES H. STEBBINS, JR.

THE TURIN EXPOSITION

AT the International Exposition of Artistic Photography, held at Turin, 1902, the following awards were made to the American section:

DIPLOMA OF HONOR.

Clarence H. White, Newark, Ohio; Frank Eugene, New York; *Alfred Stieglitz, New York; W. B. Dyer, Chicago, Ill.; Gertrude Käsebier, New York.

GOLD MEDAL DIPLOMA.

Edmund Stirling, Philadelphia; Rose Clark, Buffalo, N. Y.

SILVER MEDAL DIPLOMA.

Ema Spencer, Newark, Ohio; Mary R. Stanbery, Zanesville, Ohio; *Joseph T. Keiley, Brooklyn, N. Y.; Benjamin, Cincinnati, Ohio.

AWARD OF MERIT.

Alice M. Boughton, Brooklyn; *A. H. Stoiber, Paris; *E. Lee Ferguson, New York; Louis Cassavant, New York; Eva Watson-Schutze, Chicago, Ill.; *W. W. Renwick, New York; Thos. M. Edmiston, Newark, Ohio; D. D. Spellmann, Detroit.

SPECIAL PRIZE

Bust in bronze, "1804," given by His Majesty the King of Italy. Awarded to the collection of American Pictorial Photographs, assembled by Alfred Stieglitz at the personal request of General di Cesnola, Director of the Metropolitan Museum of Fine Arts, New York, Commissioner for the United States, said collection representing the United States officially at the Turin Exposition.

* Members of the Camera Club, New York.

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PROCEEDINGS OF THE CAMERA CLUB, NEW YORK

HENRY H. MAN, J. EDGAR BULL AND CHARLES I. BERG, PUBLICATION COMMITTEE, REPRESENTING THE BOARD OF TRUSTEES

CLUB MEETINGS

REGULAR meetings of the Club were held on September 9, October 14 and November 11, and a special meeting on October 28, 1902.

The treasurer's reports at the regular meetings showed balances in hand as follows

September 9, 1902	$3,542.74
October 14	3,091.67
November 11	4,046.95

At the September meeting Mr. Stark, for the Print Committee, reported that two competitions had been arranged for cups, the first for landscapes to be held in December, the list of entries closing on December 1, and the other for genre and portraits in January, the entries to be in by January 1.

He further reported that there would be an exhibition of gum prints made by Otto Scharf, Otto Ehrhardt and Alfred Schneider, of Germany, the loan of the prints having been secured through the courtesy of Mr. Walter E. Woodbury, editor of the *American Annual of Photography*.

At the regular meeting of October 14, Mr. Murphy, chairman of the Committee on Meetings, reported that suitable lectures, demonstrations, etc., would be given during the winter, the list of lecturers including Messrs. Elmendorf, Bridgman, Scandlin and Van Brunt.

The special meeting of October 28 was held to consider propositions to be reported by the Board of Trustees in relation to new quarters. Forty-five members attended.

The President made a brief statement of the efforts which had been made by the Trustees to find new quarters, and stated that the committee of the Trustees upon the topic, Messrs. Berg, McKune and Crosby, had a proposition to present as to the eighth and ninth floors of the building at No. 5 West Thirty-first street.

Mr. Berg read from the correspondence with the builders and agents of the property showing the terms upon which the quarters could be secured. A slide was shown indicating the dimensions of each floor and Mr. Berg briefly explained what arrangement could be made of space and compared the proposed arrangement with that of the present club rooms. He also gave data bearing upon the desirability of the quarters proposed and explained the

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difficulty of finding any other quarters having equal advantages at a price within the reach of the club.

Mr. Harry B. Reid advocated the renting of an entire house, stating among other things that, if the quarters under discussion were taken, the light might be impaired by the erection of buildings on either side high enough to cut off the side light, and stated that a hotel was to be erected on the opposite side of the street, which would be higher than the floors under discussion.

Mr. Man stated that a previous committee on quarters, of which he had been a member, had carefully considered the project of taking an entire house, and had reached the conclusion that it was impracticable for the Club to obtain satisfactory quarters in that manner. The Club was not in funds to purchase or erect a house and the necessary alteration of any house it might lease would be very expensive. All the floors of such a house would be comparatively near the ground and more likely to have their light destroyed than the eighth and ninth floors of No. 5 West Thirty-first street. There would be difficulty in arranging a meeting room; a large portion of each floor in a private house would be taken out for stairs, and the expense for service, heat, etc., would be great enough to more than make up any difference in rent.

Mr. Berg spoke upon the same topic, and after Mr. Reid had been heard further at length and other members had discussed the topic, a motion was put and carried, with one dissenting voice, that the quarters in question be leased upon the terms submitted by Mr. Berg.

At the regular meeting of November 11, 1902, the Librarian reported certain accessions to the library, among which was a very valuable and early work, which had been secured at the price of $15.

After certain routine business a recess was taken for the purpose of holding a special meeting of the Board of Trustees. Upon the close of the meeting of the Board of Trustees, the Secretary reported a resolution in regard to the award made at the Turin Exposition.* The resolution was as follows, and was unanimously carried:

WHEREAS, There has been awarded to the Camera Club of New York, by the jury of the Exposizione Internazionale d'Arte Decorativa Moderna, the prize of His Majesty the King of Italy for the collection of American Pictorial Photographs arranged and forwarded by Mr. Alfred Stieglitz in his private capacity at the special request of General di Cesnola, Commissioner for America, and

WHEREAS, The Camera Club of New York had no connection or participation in preparing or sending the said collection:

THEREFORE, BE IT RESOLVED, That the Camera Club of New York, fully appreciating the high honor conferred by the said award of the King of Italy, feels that it has no right or title to the same, and that it must, though very regretfully, convey to the authorities of the Exposition the fact that it is not qualified to accept the prize awarded to the Camera Club through what appears to be a misunderstanding.

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The Secretary was instructed to forward a copy of the resolution to the Secretary of the Turin Exposition.

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*Esposizione Internazionale D'Arte Decorative Moderna

TORINO, 1902.

COMITATO DEGLI STATI UNITI D'AMERICA.

Presidente.	*Vice-Presidenti.*	*Segretario.*
Generale Luigi Palma di Cesnola.	W. E. Dodge, Whitelaw Reid, Conte F. Prat, Cav. A. Zucca.	Dottor Luigi Roversi.

Membri.

O. Mills,	H. Russell Butler,	Morris K. Jesup,	John M. Carrere,
Chas. S. Smith,	H. C. Fahnestock,	J. Carroll Bekwith,	Chas. T. Cook,
John S. Kennedy,	J. Pierpont Morgan,	Edward D. Adams	F. W. Rhinelander,
Comm. Celestino Piva,	Chauncey M. Depew,	Ricardo Bertelli,	Rutherford Stuyvesant.

Architetto.

Cav. John Getz.

MR. ALFRED STIEGLITZ, TORINO, Nov. 2, 1902.
Camera Club, N. Y. City.

DEAR SIR:

I have great pleasure in informing you of the immense success—the greatest, in fact, of the whole Exposition—obtained by the United States, by the Camera Club and by you personally at the Exposizione Internazionale di Fotografia Artistica in Torino.

The jury has awarded to the American exhibitors 5 grand prix, 2 gold medals, 4 silver medals and 8 diplomas of merit. Two exhibitors, Messrs. Balliard and Pach Brothers, whose work (while being highly commendable and greatly admired by the jury as well as by the public, could not be considered in accordance with the requirements of the programme, being reproductions of paintings and interiors of buildings) was declared *hors concours*, were given a special memento, as a high recognition of merit.

In addition to the prizes mentioned above, the "Camera Club" has been the recipient of the award assigned by His Majesty the King of Italy, which is the highest of all and was much coveted by England and France.

This award is a bronze bust on a marble pedestal, supported by a carved column. It will be shipped to New York together with your exhibits.

Hoping that you and the members of the "Camera Club" will appreciate this gratifying news and communicate the same to the press, believe me

Very truly yours,

LUIGI ROVERSI.

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TRUSTEES' MEETINGS

Regular meetings were held on September 29 and on November 25 by adjournment from November 24, the regular meeting night. Special meetings were held on October 13, October 23, November 5 and November 11.

At the meeting of September 29 Mr. H. B. Hart resigned as Secretary of the Club, and Mr. E. Lee Ferguson was appointed to fill the vacancy.

Messrs. Berg, McKune and Crosby were appointed a special committee to examine and report upon the desirability of leasing the eighth and ninth floors of No. 5 West Thirty-first street.

After discussion as to the best means whereby the Board might keep fully in touch with the work of the various committees, it was decided that a special meeting be called for Monday, October 13, and the Secretary was instructed to address letters to the chairmen of the House Committee, the Print Committee, the Lantern Slide Committee and the Committee on Meetings requesting that reports in writing be furnished to the Trustees through the Secretary before the date set for the special meeting, and that each chairman attend at the club rooms on the evening of the special meeting, or designate a member of his committee to be present, so that the Board may have an opportunity to discuss each report with the chairman of the committee personally or his authorized representative.

At the special meeting of October 13 reports were presented by the chairmen of the Committee on Meetings, the Print Committee and the Lantern Slide Committee. Mr. Murphy, chairman of the Committee on Meetings; Mr. Stark, chairman of the Print Committee, and Mr. Beach, chairman of the Lantern Slide Committee, attended before the Trustees and discussed the work of their respective committees orally.

Some discussion was had concerning the lease of the eighth and ninth floors of No. 5 West Thirty-first street.

Upon motion the rates for use of the studio were fixed at $1.50 per half day, the day being divided at twelve o'clock noon, and it was further decided that during the half day one hour might be secured for fifty cents and two hours for $1.00, the occupation of the studio in either case to commence on the hour.

At the special meeting of October 23, 1902, Mr. Berg, for the Special Committee on Quarters, submitted a report, with plans and correspondence with the agents of the property, No. 5 West Thirty-first street.

After full discussion the report of the committee was on due motion unanimously accepted and approved by the Board and directed to be laid before the Club at a special meeting to be held Tuesday, October 28.

The special meeting of November 5, 1902, was held at the office of the President, No. 47 Broadway. The proposed lease of quarters at No. 5 West Thirty-first street was submitted to the Board and it was unanimously decided that the same should be executed. The lease is for five years from May 1,

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1903, at an annual rental of $3,125, with a provision for renewal for one, two, three or five years at an increase of ten per cent. in the rental, and a provision that the Club may enter into occupation earlier than the first of May after the building is ready, paying for any period prior to May 1, the actual expenses caused by its occupation. The lease also contains provision for the erection of a studio and for changes in the building to meet the wants of the Club.

The special meeting of November 11 was held during a recess of the regular meeting of the Club.

There were present Messrs. Crosby, Wilmerding, Berg, Elgar and Ferguson.

The Secretary laid before the Board the contents of a letter which had been received by Mr. Stieglitz from the Secretary of the Exposition at Turin, containing official information of an award to the Camera Club of the prize offered by the King of Italy substantially for the most meritorious collection of photographs from an artistic point of view. (See page 157.)

Mr. Stieglitz attended before the Board and explained the circumstances under which he had, at the request of General di Cesnola, forwarded to the Turin Exposition an exhibit of about sixty prints, the work of American photographers, including certain members of the Camera Club and others who are not members.

This prize is understood to be the highest award made at the Turin Exposition for photographic work.

Upon motion a resolution was unanimously adopted and directed to be laid before the meeting of the Club. The resolution in question will be found in the account of the Club meeting of November 11, 1902.

RESIGNATIONS AND ELECTIONS.

The following members have resigned: Robert S. Adams, M.D.; Dallett Fuguet, H. S. Harper, John S. Jacobus, Samuel Johnson, Mary E. Martin, Sidney N. Moon, J. H. Whitehouse, H. S. Fleming, B. A. Ottelengui, M.D.; Katharine M. Lines.

On September 29, 1902, Messrs. Charles S. Snead, Jr., L. J. Greulich and Herman Dittrich were elected to active membership, and on November 5 Mr. H. H. Holms was elected to active membership and Messrs. J. Horace McFarland, Guy Standing and Alexander C. Bates were elected to non-resident membership.

At the meeting of November 25 Messrs. Walter Hinchman, Willard P. Little and Ernest C. Kinney were elected.

LECTURES

On the evening of Monday, November 24, Mr. Dwight L. Elmendorf lectured on the subject of "Sicily and the Island of Capri," and exhibited colored

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slides of great beauty and interest. It is difficult, where all the slides were of so high quality, to note any particular feature of one without danger of doing implied injustice to others, and we have not space for an adequate account of the lecture. A succession of views of a ruined Roman temple at Taormina, Sicily, made from the same point of view but with lenses of different equivalent focal length, was peculiarly interesting on account of the stereoscopic effect obtained by the use of the telephoto lens, which was particularly noticeable in the photograph taken with an equivalent focal length of seventy-two inches. Another interesting slide, both on account of its beauty and the difficulties under which it was taken, was a flashlight interior of the cave at Capri, and two snap shots of an Italian girl in full sunlight, the first taken during an unconscious pose, and the second as the child turned on hearing the snap of the camera, showed what can be done in the full glare of direct sunlight by an expert where the ordinary worker would find himself in hopeless difficulties.

On the evening of November 28 Professor G. W. Ritchey, of the Yerkes Observatory, delivered a lecture on "Recent Astronomical Photography," illustrated by lantern slides. These slides consisted in part of pictures of apparatus and buildings and in part of astronomical photographs, the latter including pictures of a quality which we believe has never been equaled up to the present time, such as slides of nebulæ very faintly visible even through the most powerful telescopes and practically impossible of depiction in their true form except by protracted exposure under conditions which have only recently been realized by the manufacture of instruments of adequate power and quality. The audience listened with close attention to a lecture which considerably exceeded the limits of time which the speaker had proposed to himself, but which no one found too long.

EXHIBITIONS

Besides the exhibit of gum prints made by Otto Scharf, Otto Ehrhardt and Alfred Schneider promised by Mr. Stark at the September meeting, which were duly on view from October 15 to November 1, there was an exhibition of about fifty prints, furnished by the Boston Camera Club, from November 17 to December 1.

The pictures (about seventy in number) entered in the 1902 Landscape Competition occupied the walls from December 1 to 15, after which a series of child pictures by Mr. E. B. Core were exhibited until the close of the month.

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THE END OF THE DAY

By James Patrick
(Edinburgh, Scotland)

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THE PRESIDENT'S CUP

Given by C. H. Crosby, Esq.

For portraits and genre studies made since January 1, 1902.

The Jury, meeting January 3, 1903 made the following decision:

Cup Picture:—"Bartholmé" by Newcomer.

Honorable Mention:—"Portrait of Grandmother Trudeau" by Winter.

Signed:

Charles R. Pancoast
H. P. Gerhert
J. M. Tallmann

"Newcomer" was the pseudonym chosen by Eduard J. Steichen. "Winter" the pseudonym of the Rudolf Eickemeyer, Jr.

THE 1902 LANDSCAPE CUP

Given by Mrs. Abel

For landscapes and marines made since January 1, 1902.

The Jury meeting December 7, 1902 made the following decision:

Cup Picture:—Marine by Rudolf Eickemeyer, Jr.

Special Honorable Mention:—"Brooklyn Bridge —Night" by John Francis Strauss.

Honorable Mentions:—A. Radclyffe Dugmore, Harry Coutant, A. W. Scott.

Signed:

J. von Boskerck
J. M. Forbes
E. J. Steichen

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NOTES ON PROF. G. W. RITCHEY'S LECTURE

PROF. G. W. RITCHEY was greeted by a large audience on Friday evening, November 28, at the club rooms, and amply proved that he could make interesting his somewhat formidable subject of "Recent Advances in Astronomical Photography." He exhibited numerous lantern slides. The slides were of three kinds—those which showed in more or less detail the Yerkes and other observatories and the instruments used in astronomical photography—those which reproduced hand-made drawings of nebulæ and the planets, and, lastly, those which were made from photographic plates exposed in the various telescopes, showing the moon, stars and nebulæ.

The professor said for the brighter heavenly bodies, of which the planets are examples, the use of the visual telescope gives better results than the photographic plate, and that this is likely to be so for a long time to come. The reason is that the eye can detect finer detail than the plate. On the other hand, he stated that the photographic plate has a decided advantage over the eye in giving detail of faint objects, and that multitudes of stars are recorded on the photographic plate, which are so faint that no eye could see them through any telescope. He regretted that none of the very large telescopes had been made expressly for photographic work, and explained his method of adapting the large Yerkes telescope by using immediately in front of a fast Cramer isochromatic plate a deep orange color screen, permitting only orange light to pass.

The star exposures, he said, varied from four to six hours and required the constant watching of the observer to keep the telescope exactly in position, notwithstanding the working of the driving engine keeping the telescope in motion about the polar axis. He did not say whether the telescope was used at its full aperture, but in reference to the smaller telescopes used, he seemed to indicate the opening might be about f. 60.

The Yerkes Observatory has now a reflecting telescope, suitable for photographic work, with a reflector two feet in diameter, with which better detail can be got than with the large telescope. For three years work has been progressing on a five-foot diameter reflector, which, when finished, will cost but a fraction of the amount expended on the large telescope and will penetrate much farther into the mysteries of the universe. This form of instrument does away with the great object-glass lens, for which is substituted a glass concave mirror silvered on the concave surface and ground so carefully that all errors exceeding one-millionth of an inch are removed. The telescope tube will be stationary, and the mirror alone revolved in following the heavenly body which is being examined. The reflecting telescope requires the careful

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grinding of only one surface instead of four surfaces of the lenses of the refracting telescopes, making a great saving of expense and at the same time giving a much brighter image, as in the large Yerkes telescope it is calculated that 60 per cent. of the chemical rays are absorbed in the glass of the lenses.

In one of his slides containing six thousand stars he pointed out only one as visible to the human eye. In another slide he showed the result of the patient work of an able astronomer for one hundred nights in plotting a nebula and its surrounding stars, as contrasted with another slide made in one evening by a photographic plate. The latter far surpassed the former in every way. The speaker closed by giving a series of pictures of the moon on successive nights as it was approaching the full, winding up his talk with the full moon, five feet in diameter on the screen, beaming upon the audience.

CHARLES E. MANIERRE.

STANDARDS

IN a recent lecture before the Leeds Camera Club, England, Mr. W. Thomas, F.R.P.S., made some valuable "suggestions" regarding the systematising of developers and the standardizing of negative densities.

As this has many points of interest and is a subject that might well be followed up by the various clubs throughout the country, we append the remarks given in a late number of the *Photographic Chronicle*:

A suggestion made by Mr. Thomas was that a photographic society should procure a negative of standard quality, and that a bromide enlargement be made from this, also of standard quality, the print and original to be loaned to members as a standard to work to. For beginners in photography, this should prove of some value, although not of much use to the advanced worker, who must always look to the exhibitions for his most useful standard of good work. The suggestion is, however, of wider application than here indicated, as it touches on the subject of photographic standards in general. At the present time there is no recognized standard of photographic values relating to the tones or colors of prints and the densities of negatives. In both prints and negatives the photographer is concerned with shades and scales of gradation, for which he has no descriptive terms beyond those of "flat," "hard," "thin," or "dense." It would not be a very difficult work to construct a scale of densities which could be numbered or in some other way identified. The platinum process could be taken as the standard for prints, using a range of from twenty to thirty shades between the lightest tint and the deepest black. Each of these could be numbered, and thus any print by reference to the standard scale would at once show to which class it belonged, and whether its range of gradation was short or long. Similarly a gelatino-bromide plate could be taken for a standard scale of densities for negative work, and the key,

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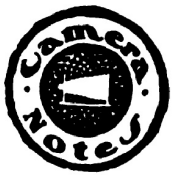
as it were, of any negative would at once be shown on comparison with the standard scale of densities. Such standards, if generally adopted, would facilitate the technical work of photography, besides providing a guide to the quality of any negative or print. In default of official standards of this kind every plate and paper maker, and every photographer, could construct them for his own convenience, and from our own experience of such scales, we think they would be found of great practical utility.

THE COMPARATIVE VALUES OF DEVELOPERS

Another suggestion made by Mr. Thomas was that developers might be studied on systematic lines; a series of plates of the same speed, exposed under standard conditions, being developed to the same point by means of different developers to arrive by comparison of the negatives at the value of the developers. We admit that such an investigation could only be carried out by scientific workers who have no interest in the commercial success of any one of the numerous developers, but no one can deny that the results would prove of immense value to every photographer. With all the study and attention that have in recent years been given to developing agents we have not gone beyond those rule-of-thumb results which can only tell us that metol gives detail and hydroquinone tends to give contrast. The law of developers has not yet been formulated, the amount of work any developer will perform is still an unknown quantity, and the energy of a developer has not yet been expressed in a unit of value. Hurter & Driffield and Watkins have already done much towards bringing developers and development under the reign of law, and by working along their lines it seems probable that the law of developers would be finally revealed.



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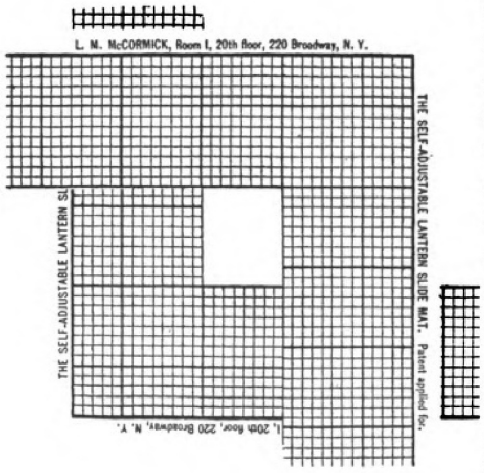
PROGRESS

FROM the Folmer & Schwing Manufacturing Company we have received word that on and after February 1, 1903, their main office and salesrooms will be located in the same building as their factory. Under this arrangement the heads of this concern hope to be able to give increased attention to their manufacturing branch.

THE Eastman Progress Competition, recently closed, is said to have been the most successful photographic contest ever held. Over 20,000 pictures were sent in to be judged and the work of the jury must have been decidedly arduous. To the members of the Camera Club, New York, fell many of the awards, about five hundred dollars in gold and nearly one hundred dollars' worth of kodaks having been won by E. J. Steichen, Mrs. Wiggins, Mrs. Harper and others.

THE self-adjusting lantern slide mat is one of the novelties of the past quarter. This is one of those practical yet simple devices that make one wonder why it has not been done before. The mat is printed in two L-shaped halves, each having an inner right angle, and rulings on the face running vertical to the margins. To use the mat take the two parts and cross the ends, bringing the opening to the required size and shape. True up the crossed angles by bringing the overlapping margin into register with the nearest vertical line on the lapped limb of the other half. This may be conveniently done over the slide to be matted, enabling the worker to "trim" the picture to be shown to the exact size and shape that suit s his taste.



Having found the opening desired, fasten the two corners made by the overlapping ends with a little paste trim off the superfluous margins ana the mat is ready to bind in place as usual. The diagram shows the working possibilities more clearly than a description could do. The mat is printed on opaque fawn-colored paper and gives the finished slide a very neat appearance.

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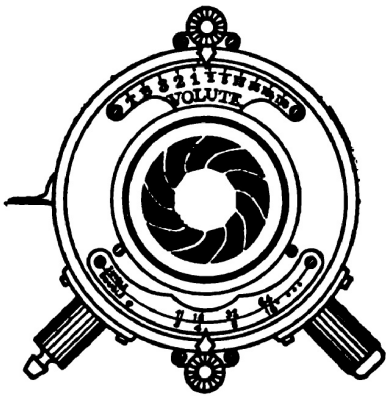
THE Volute Shutter is a modification of the original Iris Diaphragm Shutter invented and patented by the Bausch & Lomb Optical Company in 1889, the fundamental principles of which embody an Iris Diaphragm operated by an automatic mechanism whereby the diaphragm can be opened and closed at intervals of from 1/100 second to three seconds, and with controlling device by which the same can be made to open and remain opened for time exposures, closing again after the exposure had been made. This shutter was designed to be operated either by hand release or by pneumatic bulb. In the original Iris Diaphragm Shutters the controlling mechanism was located outside the circular case of the shutter, and the retarding and releasing devices were two cylindrical valves on the front of the shutter case. The result of this construction was that the shutter mechanism occupied considerably more space, both in diameter and thickness, than was desirable, at the same time the highest speed obtainable was not sufficient for the most rapid instantaneous work. The improvements embodied in the Volute consist in doing away entirely with the exterior controlling mechanism and placing the various levers by which the movement of the diaphragm leaves is affected entirely within the shutter case, thus accomplishing the object sought, and in addition protecting it from accidental injury or the accumulation of dust. The release and retarding mechanisms have been greatly reduced in size and appear as two short cylinders at either side of the lower margin of the shutter case, in this position interfering in no way with the various attachments of the camera, the small size being applicable to even the small pocket kodak, pocket poco, and other similar hand cameras. The original Iris Diaphragm type of shutter was so arranged that the Iris Diaphragm opened gradually from the smallest to the greatest opening, and closed again gradually from the greatest to the smallest opening, and while this form of exposure increased the defining power of the lens, and had a tendency to give greater definition in the shadows and more depth of focus, it seriously interfered with obtaining high speeds. In the Volute Shutter a special opening and closing mechanism has been devised which is entirely separate from the mechanism which controls the duration of the exposure. The effect of this mechanism is to open the blades of the diaphragm to the full size of the stop opening for which the shutter is set, immediately upon the beginning of the exposure, allowing the blades to remain fully open until the period for which the shutter has been set has elapsed, when the blades are snapped shut again. A rearrangement of the leverage proportions in the construction of the opening and closing mechanism has made it possible to attain an exposure in the No. 1



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size, which has an extreme aperture of 24 mm., thus being applicable to almost all lenses up to 5x8 size, and in some cases even larger lenses, of 150th of a second, the highest absolute speed which has ever been attained in a shutter of the Iris Diaphragm type. The larger sizes having openings of 36 mm. and 52 mm. respectively are not as rapid owing to the greater distance through which the diaphragm blades have to travel in opening and closing.

Extremely thin steel blades are used in the Volute and their compact arrangement permits the use of this shutter between lenses having their combinations extremely close together, which makes it applicable to many lenses to which a shutter could not heretofore be fitted between the lenses. The shutter case itself is of bronze cast metal, the object being to secure the greatest possible rigidity with the least weight, and at the same time the proper accuracy in cutting the threads for the lens mounts, and the necessary stiffness that the opposite sides of the case may retain their position with the greatest accuracy. In shutters of less stable construction it may happen that in packing a lens into the camera carrying case, or for other similar reason, pressure may be brought to bear upon the opposite combinations of the lens, forcing the sides of the shutter together and destroying the optical correction of the objective.

J. B. Elliott.

Rochester, N. Y.

THE Bausch & Lomb Optical Company, Rochester, N. Y., advise us that their action in advancing the date of closing their Quarter Century Photographic Competition to October 3, 1903, has met with very general approval among photographers, who realize the importance of this competition and are anxious to submit as perfect work as possible. A number of the foremost photographers of the country have signified their intention of entering the competition, and the whole spirit of the competitors indicates quite as much interest in making the exhibits the best that have ever been gotten together in a competition in this country as in winning the pecuniary awards, which, however, amount to $3,000 in the aggregate. The special award of $300 as a grand prize for the photograph showing the best lens work of any submitted in the competition is attracting a good deal of attention among photographers who seek to know the lens and its possibilities.

FROM Taylor, Taylor & Hobson, the manufacturers of the Cooke lens, we are in receipt of a brochure entitled "The Principles of a Lens Action," which gives in a simple way the principles which govern the formation of images by lenses. How to focus, how to preserve lenses, depth of focus, focal length, astigmatism, etc., are all treated of clearly and concisely. The book can be obtained for the asking of this firm at their New York office in the St. James Building.

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BOOKS RECEIVED

Photograms of the Year for 1902. London: Dawbarn & Ward. New York: Tennant & Ward. Price, $1.25.

In response to the request of the editor of CAMERA NOTES for a frank and unreserved expression of my opinion of "Photograms of the Year for 1902," I have given that volume my careful attention, and as a result I find myself engaged in the interesting speculation as to whether the photographic reading public as a whole really appreciates good work—whether it bothers much about the accuracy of printed statements—whether it knows anything at all about the technical merits of illustrations or the representative character of prints—whether it can distinguish between those editors who really labor to please and keep it up-to-date, and those who simply serve up anything in any way and label it, with suave effrontery, a literary and artistic repast. "Photograms," which despite the peculiar significance of its name, originally started with large purposes and high ideals and showed evidence of careful work, has not lived up to its standards, yet to-day it is larger in bulk and, we believe, has a considerably increased circulation. If its circulation has increased and its readers accept uncomplainingly what "Photograms of the Year" gives, either they are supine by long suffering or refuse to take it seriously; or they are crassly ignorant and without discrimination or taste. Those editors who worry and labor and lose their rest in the getting up of their publications and who are interested solely in the financial side of publications and indifferent as to offending or misguiding public taste would do well to study the methods of our genial contemporary, the editor of "Photograms of the Year," and learn from him the art of seeming serious without taking themselves too seriously—and of letting things manage themselves pretty much and enjoying the joke of making the public think that they strive and stand for the best. Remember the admonition of the immortal P. T. Barnum concerning the wants of the public.

To the careful editor whom the slightest typographical error throws into a fever of concern, "Photograms of the Year," after its first great shock to his sense of propriety, is positively refreshing and a source of infinite envy—showing as it does such a comprehension and airy indifference to petty editorial conventions. How does he dare to do it they ask themselves. Concerning photography in the United States, in which subject we are especially interested, the book contains two articles: "The Photo-Secession at the National Arts Club, New York," by Alfred Stieglitz, and "Progress in the United States," unsigned. Unfortunately, it is made to appear that Mr. Stieglitz is the author of both of these articles and also that he had selected the American pictures reproduced. The printed note accompanying the pub-

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lication for review and addressed to the reviewer, calling attention to such features as the publishers are especially anxious to have brought to the notice of the public, contains, among other things, the following statement:

"As before experts in the various countries have helped to make the publication truly international by selecting pictures from their leading workers, and by contributing notes on the local tendencies. Thus in addition to the chief criticism by A. C. R. Carter, there is a French section by Robert Demachy; American, by Alfred Stieglitz; New Zealand, by Josiah Martin; German, by Ernst Juhl; Australian, by A. J. Hill-Griffiths."

In the "Explanation and Acknowledgement" we are informed that "each writer, in signed or unsigned article, expresses his own opinion freely." What conclusion is the reviewer to draw from this? We are told that Mr. Stieglitz has written the *American section* (which comprises a signed and unsigned article), and, as though to clinch this idea, we are led into the belief that certain writers have contributed both signed and unsigned articles for which the editor disavows any responsibility—"each writer whether in signed or unsigned article expresses his own opinion freely," etc. And we are also impressed with the idea that the American pictures reproduced were selected by the "expert" who wrote the American section. I learn upon inquiry that Mr. Stieglitz is the author of but one of the American articles, that bearing his signature. The other article on the "local tendencies" entitled "Progress in the United States," while unsigned, is written ostensibly by a resident of New York—special effort apparently being made to make the article give internal evidence of that fact—though the writer has to digress to do so. He suddenly plunges from rival exhibitions into landscape, atmosphere and coal strikes. "It has more than once," he facetiously writes, "been urged by English writers that America has no landscape. Our workers have even been known to accept this dictum, and mournfully attribute it to our 'lack of atmosphere.' Indications have not been wanting during the past summer that we may have atmosphere after all, of the English brand, at any rate in New York. Thanks to protracted strikes, a coal famine has threatened, and factories have taken advantage of the strained conditions to dodge city ordinances and burn soft coal. As a result, we have had days in which the sky looked decidedly murky."

The unsigned article contains so many diplomatic turns and clever inaccuracies that it would be a grave injustice that the credit of it should be taken from its anonymous author—not to mention the very false position in which Mr. Stieglitz would be placed were he to be saddled with its authorship. The article shows such a huge effort to be diplomatic that it reminds me of the answer to the riddle of why Solomon's bread always fell buttered side up—the answer being that Solomon in his wisdom had buttered it on both sides. We are told, among other things, by our entertaining anonymous correspondent impliedly of New York, that the Photo-Secession exhibition at the National Arts Club "proved rather a disappointment to photographers, owing to the

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comparatively small amount of new work that was hung." From this I take it that he did not see the exhibition, for, as a matter of fact, and I know, for I helped collect and hang it, over 60 per cent. of the work exhibited had never before been shown in any exhibition, and as "Photograms" vouches editorially for its correspondent's honesty, I am sure he would not intentionally misrepresent. The article also contained some original misinformation concerning the late lamented Philadelphia salon. Poor thing, it is cruel to disturb its remains interred at the cross-roads. Those unacquainted with the conditions prevailing here are apt to be misled by this so-called account of photographic progress in the United States—but the initiated will find it humorous reading. It is quite a joke on Mr. Stieglitz, who is so strict in his pictorial standards that it should have been made to appear that *he* had selected the examples of American work reproduced in this year's "Photograms," not only because he selected but two out of the twenty-six reproduced, but because the twenty-six reproductions embrace very few of the really representative American pictures or workers, many of the prints being infinitely below the standard obtaining here and the following workers not being represented at all: Adamson, Austin, the Allens, Becher, Bullock, Berg, Benjamin, Bundy, Brennan, Cassavant, Carlin, Coburn, Cassard, Rose Clark, F. C. Clark, Dyer, Day, Devens, Dassonville, Dumont, Eugene, Firmin, Ferguson, Fuguet, Genthe, Hollinger, James, Johnston, Kernochan, Keipp, Ladd, Lawrence, Lee, McCormick, Minns, Maurer, Mullins, Post, Peddinghaus, Potts, Russell, Redfield, Renwick, Sears, Stirling, Spencer, Sloane, Stokes, Stephens, Sharp, Troth, Van Buren, the Vauxes, Wright and White, not to mention a number of others.

This joke on the ex-editor of CAMERA NOTES recalls another joke perpetrated in last year's "Photograms of the Year" in the article on "America"—also anonymous and presumably by the same author, who incidentally stated in his American notes that the jury of the First Chicago Salon was "liberally paid" for its services. Having been one of that jury, I can state positively that it was not paid, but gave its time and services. It was certainly rather a singular sense of humor than any desire to misrepresent that prompted this anonymous author, for whose honesty "Photograms" editorially vouches—to make it appear to the photographic world that the members of the Chicago jury were hirelings. When some one wrote to know what it all meant, he was informed, we believe, that "it had just slipped in." Well most of the illustrations seem just to have slipped in like these anonymous articles—without the exercise of any care or discrimination and cannot be taken seriously. From CAMERA NOTES' point of view, they are very badly done, and we would not have dared to have published them; but then we have taken ourselves seriously. "Thinking," says the explanation, "independently and originally is the one thing we are trying to cultivate. Our only other important function is to record the photographic art of the time as it is and not as we think it ought to be." How very humorous.

In reviewing "La Photographie du Nu," by M. Klary, the editor writes:

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"A careful consideration of the whole work confirms the conclusion given in these pages and in the "Photogram" by the late Gleason White, that though the nude is a legitimate and even a desirable *branch* of study for photographers, satisfactory results are almost impossible, with present limitations of photographers and photography of obtainable models and permissible surroundings." Later we get a glimpse of the author's meaning when we are gravely admonished that our models should be induced to take a "series of sun-baths and become accustomed to the unclad state." Under such conditions models and surroundings might be difficult to get this side of Central Africa. Apropos of surroundings—one of the reproductions is from a print by Hess, of Jacksonville, U.S.A. Ubiquitous Hess! There are just thirteen Jacksonvilles, U.S.A., in as many different States.

"Photograms" tells us how to cultivate the imagination. What sort of wallpaper, furniture, ornament, jewelry and devotional objects to use in making pictures of sorrow and a thousand and one other valuable things. The publication contains an article on "Photography in France," by Robert Demachy, one of the Photo-Secession of the National Arts Club, by Alfred Stieglitz, etc., and two interesting though rather perfunctory reviews by Carter, and some yards of earnest verbiage quoted from a lecture by Smedley Aston at the Royal. The very name, "Photograms," is a joke. Photo-*grams!* What a pity that some serious, aggressive representative of pictorial photography does not enter that broad field that "Photograms" is supposed to represent and give us the serious side of the situation. There is ample room for such a publication. We think too well of its editor not to look upon the situation humorously or take "Photograms" as other than a huge joke. To publish a slovenly annual for example containing misleading articles—and imply their reliability; to let it appear whether by accident or design that Mr. A. or Mr. B., whose familiarity with conditions and representative work is acknowledged and whose good taste is generally recognized, has selected the American or the French pictures reproduced as representative of "the leading workers," when but two out of the twenty-six were so selected, and when the twenty-six pictures do not begin to be representatve of the work or workers of the country; to convey the impression either by accident or design that said Mr. A. or B., who is considered an authority, was the writer of an anonymous article on the "local tendencies" entitled "Progress in the United States," which he did not write and which impliedly coming from his pen put him in a very false position because of the views and statements therein contained; to publish reproductions so wretchedly poor, so clogged with ink as to change all the values and character of the originals and to hold such frights up as sources of instruction and inspiration and as representative—thereby demoralizing the taste of the public and misleading it; to put out a mass of slovenly printing replete with errors—with the exception of a few carefully written articles, which seem out of place and make the rest look the worse by contrast—and then seriously to claim reliability for such a publication, is a gross offense against good taste,

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not to say morals. But taken as a joke, it is quite another matter, and while its humor may seem a bit strained, it is not half so strained as the relations between Mr. Ward and pictorial photography would be were "Photograms" to be taken seriously. JOSEPH T. KEILEY.

The American Annual of Photography (Times Bulletin) for 1903. Edited by Walter E. Woodbury. New York: Anthony & Scoville Co., publishers.

This volume, "a consolidation of *Anthony's International Annual* with the *American Annual of Photography*," probably fills the bill for the publishers—if not for the editor's idea of what an annual should be. It distinctly caters to the commonplace and mediocre, commercially the best customers of the firm.

The same old landscapes, cats, children, sheep and cloud effects, relieved by a few fine prints, such as some studies by Demachy, Oscar Maurer and the Misses Selby, for illustrations, and the usual "How I didn't" and impractical "How it ought to be done," for text. The portrait by Schloss, to illustrate an advertisement for "Art Cyko," occupies the center of the book and perhaps strikes the keynote. Made from a negative out of which all expression has been taken by the retoucher, printed so that the cheek of the model looks like a porcelain plate, cheap at half the price (what ever that is) and better than platinum—save the mark! And this for progress! The editor has been able to slip in a few things of real value, but the tables and formulas stand exactly as they have for three years. Has nothing of value been discovered in these years? As a whole, the "consolidation" seems to have squeezed out the progressive and made the volume "more distinctly than before" an advertisement for the A. & S. Co., for which the public is asked to pay. L. M. McC.

Finishing the Negative. A handbook of all the processes between fixing and printing with a special chapter on films. Edited by George E. Brown. New York: Tennant & Ward. Price, $1.25.

This book covers a definite period in the history of a gelatine negative; it aims at telling everything the practical worker can want to know about those processes which are applied between the removal of hypo from the freshly fixed plate and the arrival of the negative in the printing frame. After some years of magazine reading, with and without the notebook to assist in retaining the grain of wheat that actually can occasionally be found in their pages, it is with a feeling of definite satisfaction that a book is found that covers as rationally and thoroughly as does this one the approved methods of completing a negative after it has left the fixing bath. Of course, the ideal development would eliminate the necessity for after-treatment, but who can in practice obtain this with desirable certainty? And here we find discussed, from both the scientific and the practical standpoint, the action of intensifiers

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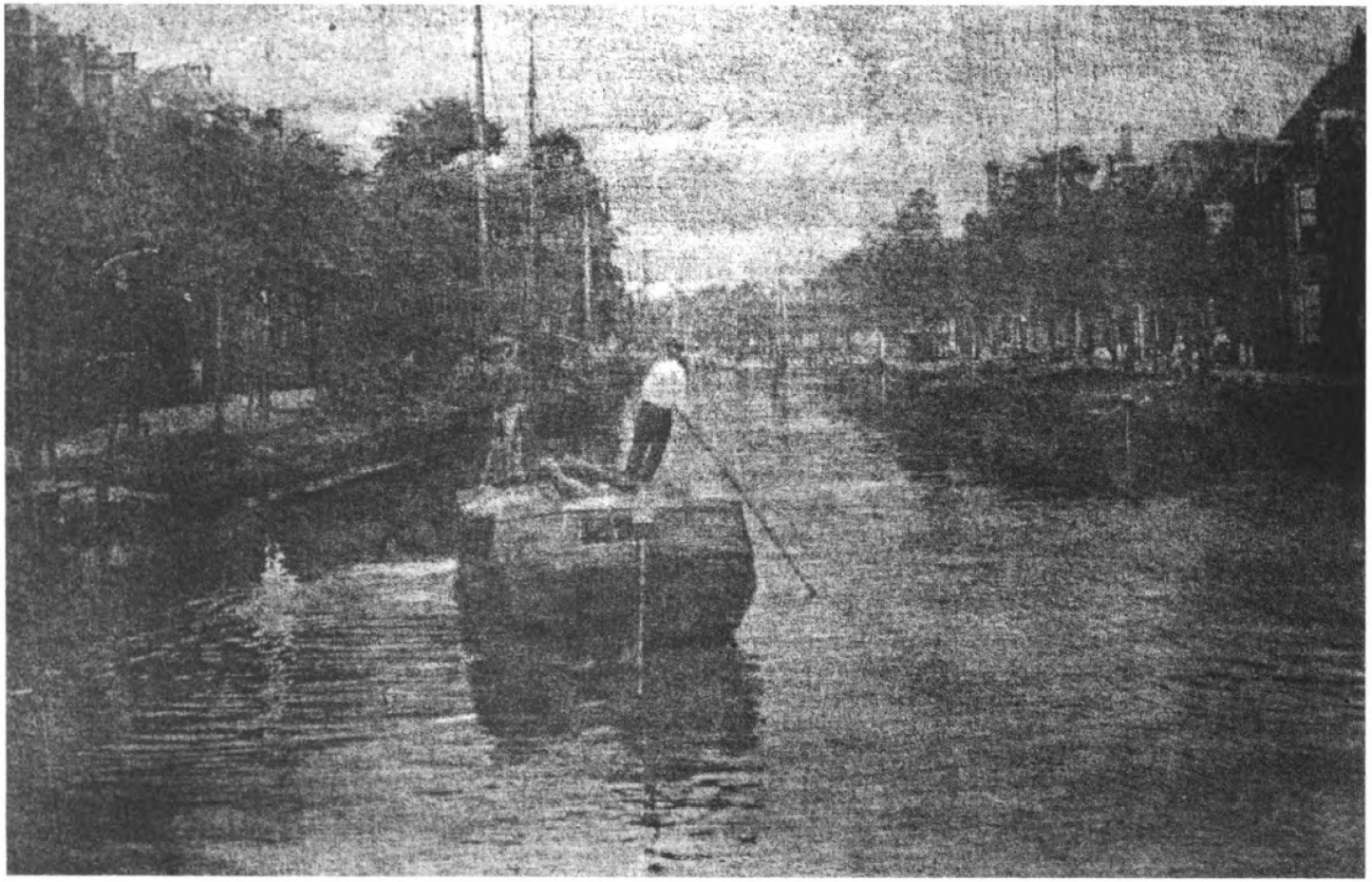

TWILIGHT ON THE CANAL—LEYDEN

From a Gum Print

By Chas. I. Berg
(New York)

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and reducers, the use and abuse of the pencil and knife, varnish and paint. We commend it to him who doesn't know how or what to do to save his negatives—it will not mislead him. And to him who is asked for advice it will relieve him of the Scylla of confessing ignorance, and the Charybdis of giving a partial remedy, or one which he knows will not be properly digested and applied, with the consequent blame for the resulting failure.

L. M. McC.

Photographic Apparatus Making and Adapting. Reprinted, with numerous additions, from articles in *The Photogram*, by Fred W. Cooper, D. W. Garvin and others. Edited by George E. Brown. New York: Tennant & Ward. Price, $1.00.

This little book of 128 pages brings together in a compact and useful form directions, for making many useful time, room, and labor saving apparatus for a photographic workroom that have from time to time appeared in *The Photogram.* The directions given are practical and minute, usually including a list of materials necessary for making the articles described and the cost (in England) of the same. The book will be appreciated by all—amateurs or professionals—who have a knack for using tools and more time than money to spend on their outfit. Several of the articles described are not usually to be found in a supply house.

L. M. McC.

The Lens. By Thomas Bolas and Geo. E. Brown. New York: Tennant & Ward. Price, $1.25.

A new book on lenses has appeared, entitled "The Lens," by Thomas Bolas and George E. Brown, and is sent out as a practical guide to the choice, use and testing of photographic objectives.

It is an excellently well-printed volume of about two hundred pages. Not quite half of it is devoted to the optical properties of lenses and the latter half is intended, according to the preface, to give instruction in the selection and use of lenses.

It is fully illustrated with diagrams, and the meaning of the text is in several instances illustrated by photographs. The authors have avoided, except in two or three instances where it was absolutely necessary, the use of mathematics, and only two or three pages of equations will be found in the book.

It is fully indexed and will probably be found more useful as a book of reference than as a book of instruction for beginners. Although it starts with the simplest principles of optics, it reaches in ten pages the subject of nodal points. The authors omit to give any definition of what these are, although several pages are given to the subject. The book is not specially strong in its definitions, and in the early part of it statements are unnecessarily guarded

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and qualified by reference to matters not yet touched upon which would seem to be confusing to a beginner who had no actual knowledge other than that gained from the book.

The arrangement is unusual in several respects. For example, spherical and chromatic aberration are not taken up until the whole subjects of diaphragms, depth of focus, etc., have been discussed. On the other hand, the subject of circles of confusion is well treated and illustrated, also the subject of back focus and depth of field and chromatism. On page 22 the effect on the back focus of using a positive and a negative combination together and of reversing them in the mount is well shown and illustrated, and is worth the attention of any one interested in the subject. So also is the description of a test for flare spots on page 167; and also on pages 136 and 137, the subject of critical focusing and particularly at the top of page 137.

The volume as a whole is a welcome addition to the few books which attempt in simple terms to deal with the subject. It is a good supplement to the booklet on lenses in the *Photo Miniature* series—which latter is probably as good a statement as could be made of the subject—to be put into the hands of one who has to take the matter up as a new thing from the beginning.

CHARLES E. MANIERRE.

The American Animals. By Whitmer Stone and William Everett Cram, with illustrations from photographs by A. R. Dugmore and others. New York: Doubleday, Page & Co.

"American Animals" is a well-made book and a well-timed addition to their popular nature series. The authors, Mr. Whitmer Stone and Mr. William Everett Cram, have compiled a good deal of interesting information relating to American mammals and have presented it in a form that will appeal to the casual reader. Unfortunately, however, we must say that the text, as a whole, is disappointing, even from the standpoint of the popular reader.

On the title page we are told that the work contains "intimate biographies of the more familiar species," but only in a few instances is the impression conveyed of an intimate acquaintance with the animal or his habits and the descriptions are very meager. Take the wapiti, for instance. We are told nothing of his real history or habits, of his gradually enforced change of environment and habitat, of the vast herds that roamed the low plains of Wyoming, Montana and Dakota, or of the methods of the Indian in hunting them; their drives or their chases, together with the causes which have almost exterminated this noble beast. Nothing definite is given about his habits in the mountains or of his changes of locality and altitude with the seasons and the semi-seasons, which is important for one who hopes to find the few remaining elk among the vast wilderness of Western hills. One might be in the same plight as old trapper Johnson, who, because he saw and counted twenty-nine moose sunning themselves on a bar by a high mountain lake early

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in August, guided a party of sportsmen to the lake in late September, expecting to find the moose still in that locality.

We are not told of the deep, well-worn trails used for centuries which lead to open park-like groves of "arbor-vitæ," in which is the warm saline spring where the elk come and congregate in herds in the early spring and late fall to lick the deposit from the rocks and fallen rotten logs. The logs, in many instances, being worn through by the action of constant licking. We are not told what we may consider a large buck: from his length or spread of antlers or weight of body. As to their standing in water for hours at a time and plastering themselves with mud during the fly season, this is by no means the rule in Washington, Idaho, Montana or Oregon. They *do* frequent mud-holes and muddy creeks, and they paw and stamp and splash some mud on their body, but this is during the rutting season, generally after the middle of September, and the pawing is mostly done late in the evening and very early morning. In the Bitter Root and Salmon River mountains the elk in the heat of summer lie in the high weeds and grasses which grow on the Summit country. Here it is cool and moist, but not wet. They also lie in the thick, small growth on the northern exposure of ravines. Of the hundreds I have seen and watched through my glasses in summer not one has shown a spot of mud on his clean, sleek coat. And so it is with the bear, pika antelope, goat, etc. Too much space is sacrificed to unimportant story-telling and too little is said of the intimate habits of the animal. One is left with the impression that the goat is found only on the highest and most inaccessible crags and is condemned to the hard fare of moss and lichens. It is true, that in the short and often hot summers he lives above the stinging pests of the lower ranges, but his home is by no means made up of hard rocks, moss and lichens: there are lovely open parks, thickly carpeted with green, and springs and miniature lakes, about which he strolls and lies down and feeds upon a low Alpine grass which bears a rich black seed. In lower altitudes he nibbles bunch grass and eats the buds and new leaves from the low bushes. In the winter and early spring he is found low down, often in the narrow mountain valleys themselves. It is not uncommon for the goats of the Mission Range to come down to the plain of the Flathead Reservation, where they have been caught alive in heavy snows; but, as Will Waugh said, "they take kindly to high places." Every time the front door was left open his captive goats would be missed from their accustomed perches in the yard, and could always be found on the top floor of the house, where, after climbing the stairs, they stood contentedly upon the chiffoniere and other high articles of furniture.

The photographic illustrations are taken partly from wild life and partly from animals in captivity and in zoos. With a few exceptions, they are good and full of action. It is a pity that the printer is so prodigal of his ink, for it injures the halftones and blocks up the shadows. In the colored plates the colors are crude and unnatural and the animals are wooden and lifeless.

W. E. Carlin.

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Nature and the Camera. By A. Radclyffe Dugmore. New York: Doubleday, Page & Co. Price, $1.35 net.

This book comes to us as a positive relief after one has read the trash which has been written about birds and animals during the past few years; it is a joy to have a work written by a man who knows what he is talking about and who tells you what he knows in a clear, intelligent manner.

Mr. Dugmore has properly divided the subject of photographing birds, nests and so on into separate chapters, and under each head he gives detailed instructions and valuable suggestions. He not only makes it easy for the photographer, but he is also solicitous that the young are not harmed, or the nests disturbed by careless handling. The book is invaluable to the beginner and to the experienced nature photographer, and is certainly the best manual of natural history photography that has yet appeared. The halftones are printed in a brownish tone, which gives an agreeable warmth to the subject and partially does away with the heaviness of the shadows that comes from the use of too much ink. The book shows signs of having been hastily gotten out, and there are typographical errors; but it seems like ill-natured fault-finding to criticize the "dress" of so excellent a text.

W. E. Carlin.

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Camera Notes

A Quarterly

The Official Organ of
The Camera Club N.Y.

Vol. VI. No. 4

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PORTRAIT OF MRS. R. AND SON

By Rudolf Eickemeyer, Jr.
(New York)

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LAST WORD

IN taking leave of the Subscribers to Camera Notes, I feel called upon by custom to submit a brief valedictory. I have striven to keep the standard of this publication so high as to be worthy of the reputation of the Camera Club of New York. Whether I have succeeded or not I feel, at least, that I have spared but few efforts within my power.

It has been the ambition of the Club to publish a magazine which, in the tone of its articles and the beauty of its pictures, should be superior to any other devoted to photography. For a time, the Club felt that this high ideal had been attained in Camera Notes.

But recently it has simply been out of the power of the magazine to keep pace with the development of photographic art and literature, without an expenditure beyond the resources of the Camera Club, and so, for the present at least, it has been decided to be better to stop the publication than to continue in any but the first place.

New York, December 1, 1903.

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THE publication of CAMERA NOTES is discontinued with the present number.

The Camera Club of New York reserves its ownership of the title and good-will with a view to resuming publication at any time that conditions warrant.

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ON PICTORIAL AND ILLUSTRATIVE QUALITIES

ON our occasional visits to picture exhibitions we all have had the experience that we suddenly halted before a picture—perhaps quite pretentious in character—not because its merits were so startling as to arrest our attention, but, on the contrary, because we were somehow not satisfied with its general appearance. It looked too bald and superficial to us, and the remark, "It looks like an illustration," involuntarily escaped us.

The verdict seemed absolutely matter of fact to us, but should we have been asked why we have given it, we would have found it difficult to give a satisfactory explanation. The boundary line between painting and illustration has never been clearly defined. The artists all realize its existence, but rely largely on intuition whenever they turn from one method of expression to the other. The illustrator, who paints occasionally, looks at painting as an escape from captivity, as a recreation at which he can work as he feels, as the scheme of his illustrations is always more or less subjected to some practical demands. Illustration is complex, it deals largely with detail and actualities. As a painter he becomes more interested in the sensuous qualities of forms than in the forms themselves, and finds more pleasure in the successful imitation of texture and chiaroscural effects than the actual representation of the objects. I believe this difference will help us in establishing a boundary line, it is at least a good starting point for our investigation. We realize at the first glance that Callot's aquafortis of the "Miseries of War" and Hogarth's engravings of "Marriage a la Mode" would hardly be adequate in painting, and that a landscape by Corot, or a figure study by Israels, would prove rather unsatisfactory as illustrations. Detail, as desirable as it is in illustration (viz Vedder) is a rather troublesome adjunct in painting. The little Dutch masters handled detail in such a masterly and dignified manner that it gave no particular offence, while the pre-Raphaelites have proven that "absolute literalness is often no truth at all."

An illustration should appeal principally to our mind, through a multiplicity of detail and incident, while a painting should first of all appeal to our emotion. Of the latter we do not expect any practical information but a keener esthetic enjoyment. This sounds rather plausible. But the division is not as simple as all that. What about the plot-interest? It is the element which is most strongly felt by the inartistic public, and at exhibitions the crowd invariably collects around the canvas which most vividly tells the most interesting story. Story telling is one of the leading characteristics if not the main

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object of illustration, but in painting it seems less appropriate. The modern realistic school even asserts that it is utterly inartistic. Are all the paintings, then, which describe an event or tell a story, to be condemned? Two-thirds of all pictures ever painted would thereby fall into miscredit. We would not weep over the loss of a Bougereau or Alma Tadema, but could hardly do without a Leighton or Gerome. We might willingly dispense with the atrocities of the Versailles gallery and prefer Verestchagin's humanitarian ideas in literary form, even the Napoleon pictures of Meissonnier and the military scenes of Protais and de Neuville might be missed without much regret, but we would not like to forego, for instance, the pleasure of seeing Menzel's paintings of Frederick the Great's and Emperor William's time. They all have a plot-interest, and yet would never be criticized as being merely colored illustrations, like the mural decorations of Abbey. Menzel appreciates the dissimilarity between illustration and painting. In his illustrations he is picturesque but precise, in his painting his method grows free and loose. He feels that painting needs breadth of composition, and that the sensuous qualities of form and color must be predominant to any others. His paintings have as leading quality, as all good paintings have, a charm, independent of the subject, the charm of workmanship, which roots in the individuality of a pictorial temperament. He has proven beyond doubt that the plot-interest can be handled in an artistic manner, even if viewed from our modern point of view.

But, of course, it has its limitations. We have literature to depict heroic suffering, dastardly cowardice, supreme calamities, high tides of fortune, terrible misery, which all blend together in human life. And if we insist on seeing it pictorially, illustration will do it much more handily than painting. The anecdotal style of painting only becomes endurable if the incident is so clearly depicted that all problems, concerning the motives and characters to each other, can be solved at the first glance. Paintings that need a commentary always make an agreeable impression, and they never tell the story half as well as an illustration. An illustration is generally of a small size, a loose sheet which can be handled with ease, while one is comfortably seated, one can study it in all its detail and dwell on one phase after another, while a painting is nearly always seen at a distance, and as the eye is more easily impressed by color than by monochrome effects, one expects that the emotional thrill, which is derived, sooner or later, from every work of art, is felt instantaneously and as a totality. We expect a different esthetic pleasure from a painting than from an illustration, and this is no doubt due to purely physical characteristics.

Gabriel Max has shown us how far a painter can go in the actual representation of literary ideas. He went very far, he even used his canvases to expound the results of his psychological researches, but he never went beyond the limitations of painting. The anatomist lost in contemplation of the corpse of a young girl, the Roman youth gazing at the Christian martyress tied to a cross at the roadside, the young nun musing over the flight of time in the

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A QUIET PORT

By A. H. Stoiber
(Paris, France)

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convent garden, all have been treated in a manner as to infringe almost on the domain of science and metaphysics. But he had understood to involve each subject with a gentle dignity of thought, and the restfulness of the moment depicted breathes its quiet beauty into the literalness of the representation. Although he subordinated color to the subject, he realized that painting demanded a negation of violent action and that he would lose himself in illustrative qualities as soon as he would add movement or animated life to his plot-interest. He depicted moments of rest, of suspense and contemplation, in which the consciousness of the flight of time is reduced to its minimum, or of moments of arrested action, as Whistler in his "Yellow Buskin Ladies."

A galloping horse may be represented, as the action is a uniform and continuous one, revealing very much the same aspect at all its various stages; while an historical character, drawing his sword at some foe, is objectionable, as the action is a momentary one and its entire aspect exposed to important changes at the very next moment. If we look at such a picture for any length of time we involuntarily wonder that the heroic personality remains always in the same ferocious attitude. This is as unnatural as it is unesthetic. A Sappho represented at the moment when she is flinging herself from the top of the precipice into the sea, suspended in mid air, no matter how masterly treated (I refer to Moreau's picture), is hardly in compliance with good taste. Millet made the same mistake when he painted his farmer sowing potatoes. The potato is actually represented at the moment when it is dropping to the ground. It is merely a dark spot against the sky between the hand of the farmer and the soil. Both these men belong to the modern school, which shows that no precepts are infallible.

But on the whole, the modern school is right in the subject they recommend. They clamor for impressions, for phases of nature and fragments of life without the minuteness of details and without a literary interest, as painting aims primarily at affording us the highest pleasure of color, of a variegated reflection of this world, unalloyed by other considerations. A picture should therefore be comprehended at a glance and the essential pictorial qualities should directly delight our senses, just like an accidental play of sunlight and shadows.

Illustration and the various black and white processes, on the other hand, can express *everything* that happens in actuality or in imaginary worlds with impunity; they have, in regard to choice of subjects, no limitations, although etching, lithographs, etc., that treat an exceptional pictorial moment with painter-like concentration, like Whistler in his etching of a young girl, will always evoke the remark: "What a pity to waste such a motive on a monochrome process." Photography has, as we all know, its mechanical limitations, but aside of these it enjoys the same liberties as the other graphic arts, with the difference perhaps—as it lacks manual spontaneity in its manipulation—that painter-like effects are even more desirable than purely illustrative ones.

New York.

Sidney Allan

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THE NEW CLUB DEVELOPER

THE New York Camera Club has a new official developer. The old formula with which our members were so well acquainted and that did so efficient service for the past few years has been replaced, and the new developer furnished by the club is now compounded on slightly different lines.

This change comes as a consequence of the modifications and improvements which of recent years have marked so great an advance in the manufacture of dry plates, resulting in products far superior and more perfect than were available heretofore.

To make the most of all the advantages offered by the modern sensitive films it was deemed necessary to modify the former club developer so as to adapt it to new emulsions and new requirements.

After a careful perusal of all developing agents now available for developing purposes it has been thought advisable to keep to pyrogallic acid as a club developer, not only on account of the beautiful quality of the negatives obtained with it, but also because all desiderata of a perfect all-around developer are evidently better met by it than by any other reducer. Metol-hydrochinon was the only other developer that, on account of its applicability to positive as well as to negative work, has been also under close consideration. But the heavy increase of running expenses that its use would have meant to the club, and the familiarity of most of the members with pyro development, militated against its general introduction. Thus, a pyro developer was determined upon. The problem was to so compound it as to give it the greatest possible latitude when mixed on a normal basis; to render it eminently suitable to all brands of American plates; to prepare it in such a state of concentration as would preserve the solution for a long time; to divide its constituents in such a manner as would allow of rapid and extended modifications; to render it suitable even in inexperienced hands to the most diverse kinds of work; finally, to reduce to a minimum without too great a loss of speed through over-doses of sulphite the staining of fingers and plates.

It will be seen when considering the formula given below that the new developer differs from the one formerly in use, first, by the suppression of the bromide in the developer; second, by a decrease in the amount of alkali and sulphite; third, by the substitution for citric acid of potassium meta-bisulphite. As to the first point, it is to be noted that the suppression of bromide in the developer is a distinct advantage, all American plates having now emulsions which under ordinary conditions do not require bromide in the developer. If, in spite of this fact, such be present, the speed of the plate is thereby reduced, or, to

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put it in another way, an increase in exposure is necessary to compensate for the retarding action of the bromide present in the developer and avoid glassy or over-dense negatives. If the alkali be increased it is true that we may remedy this to some extent, but then we impair the latitude of the plate, and, besides, are in danger of increasing the size of its grain. By suppressing the bromide for normal development we are able, on the other hand, to reduce the amount of alkali, which is also a decided advantage. The less alkali the less liability to fog and frilling, especially in hot weather. The only objection that certain workers may have against this system is that the development is somewhat retarded. By slightly increasing the proportion of *B* in the formula given below this objection is obviated, when some plates have to be developed in a hurry. As to potassium meta-bisulphite, it is the finest preserver there is for pyrogallic acid, and, besides keeping it admirably from oxidation, it will prevent bad stains on the hands, if these be washed immediately after developing a batch of plates or film.

A few pointers as to the best way of using the new formula will probably be useful to the tyro amongst the club members. It is, therefore, not thought necessary to apologize for the following few words of explanation. The formula runs thus:

A

Potassium meta-bisulphite	50 grs.
Water up to	16 oz.
Pyrogallic acid	480 grs.

Dissolve the potassium salt first, then when solution has taken place, add the pyrogallic acid.

B

Sodium sulphite anhydrous	1,200 grs.
Sodium carbonate anhydrous	960 grs.
Water up to	16 oz.

The normal developer is composed thus, for single coated plates:

1 part of A+1 part of B+4 to 8 parts of water.

For double coated plates and when very soft results are desired with single coated plates:

1 part of A+1 part of B+12 to 16 parts of water.

For Hammer plates the proportions that give best results under normal conditions are:

1 part of A+1 part of B+12 to 14 ounces of water.

For Stanley plates and New York plates the alkali is better increased to twice the normal amount, for instance:

1 part of A+1½ to 2 parts of B+8 parts of water.

For under-exposure and for all brands of American plates the alkali can

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safely be increased to twice the normal quantity and even to three times on certain brands of plates without fear of causing chemical fog.

The temperature of the developer ought to be constantly watched, the best results being obtained between 68° to 72° Fahrenheit.

Not enough attention is generally given to this very important item. While it takes a much longer time to obtain density with a cold solution, it is also very important to notice that the character of the negative is *altered* thereby, giving thus a different result from that one would naturally expect with normal development. *This is true of all developers, and if the best results are desired care must be taken to keep the temperature within the limits given above.* When great over-exposures are to be dealt with, however, cold acts as a valuable physical restrainer and it is a good plan to cool the solution with small pieces of ice, and to bring the temperature down sometimes as low as 45° or even 40° Fahrenheit. By this means, and a liberal addition of potassium bromide, over-exposure amounting to 200 times the normal can be compensated to the point of yielding a good printing negative from an apparently hopelessly over-exposed plate.

For ordinary over-exposure such as all are liable to meet either intentionally or in the course of ordinary work, the best plan is to proceed as follows:

First, increase of the pyro solution thus in parts:

1½ to 2 A+1 B+8 water.

Second, increase of the pyro solution plus bromide, for instance:

2 A+1 B+8 to 16 water+2 to 10 drops of a 10% solution of potassium bromide to the ounce of mixed developer.

Third. Very great increase in both pyro and bromide:

2 A+1 B+12 water+10 to 15 drops of bromide solution per ounce of mixed developer. Slight lowering of the temperature of the developer.

Fourth. Further lowering of temperature and still further decrease of the alkali.

For copying or transparency work a useful composition of the developer would be the following, a liberal exposure being given to the plate:

1½ to 2 A+1 B+4 to 6 water+3 to 5 drops of a 10% solution of potassium bromide per ounce of mixed developer.

If very strong negatives are desired the amount of water in the developer might be decreased to one-half the volume given in the normal formula.

For bad under-exposure it is a very good plan to slowly bring out a surface image in a very dilute developer, say: 1 A+2 B+20 water, and then when all the detail is visible in the shadows to stop development and rely on after-intensification for the obtention of printing density. It is a matter of fact that better gradation is secured by this method than by attempting to force density in the developer itself. Another good system for short exposures is to soak the plate for about five minutes in a bath containing only the alkali,

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adding afterwards the proper proportion of the pyro solution, A, when the image promptly makes its appearance and sufficient density is generally attained.

For doubtful exposures or when the character of the negative to be developed is fully unknown, it is best to use the tentative system of development or, still better for the beginner, the two-tray system. These methods are so well known that it seems unnecessary to enter into further detail on the subject. As to the latter, the composition of the developer should be about as follows:

Tray No. 1.		*Tray No. 2.*	
A	1 part	B	2 parts
Water	8 parts	Water	10 parts

The plate being transferred alternatively from the one into the other as occasion requires.

The developer thus described has been tried for several weeks by not a few members of the club, who have all expressed their satisfaction with its fine qualities. It is hoped that those amongst them who have not had the opportunity to try it as yet will find it as satisfactory an all-around developer as they might desire. No originality is claimed for this pyro developer, which is but a standard continental formula suitably modified to meet the requirements of American emulsions.

Before leaving this subject of development and for the benefit of those who prefer to simplify the modus operandi and have but one developer for all their work, from the negative to the lantern slide, the following very efficient metol-hydrochinon formulæ are given, which on account of their adaptability to all classes of work and to all brands of plates and papers leave little if anything to be desired. The formulæ run thus:

FORMULA NO. 1.

A

Metol	80 grs.
Hydrochinon	100 grs.
Soda sulphite anhyd. 120 grs., or crystals	½ oz.
Water to	16 oz.

B

Carbonate of potash, C. P.	1 oz.
Water	1 qt.

For use mix 1 part of A with 3 parts of B for ordinary exposures. For over-exposures use less of B and add a few drops of a 10% solution of bromide of potassium or of a 5% solution of citric acid. For under-exposures increase B, and, if necessary, dilute slightly the developer.

FORMULA NO. 2.

A

Metol	30 grs.
Hydrochinon	60 grs.

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Potassium meta-bisulphite	30 grs.
Water up to	16 oz.

B

Soda sulphite anhydrous	½ oz.
Soda carbonate anhydrous	1 oz.
Water up to	16 oz.

For normal exposures and strong negatives use equal parts of A and B. Same for gaslight papers. It will be found preferable, however, in most cases to dilute each volume of mixed developer with equal volume of water.

For bromide paper 1 volume of developer ought to be diluted with from 2 to 4 volumes of water. For lantern slides one-half grain of bromide is to be added to each ounce of mixed developer, compounded as follows:

1 A+1 B+2 water.

It would be tedious and unprofitable to dwell any longer on the different variations by which these developers may be adapted to the most exacting requirements. Enough has been said to enable the beginner to get satisfactory results from his plates, even though but a minimum of care be bestowed on their exposure. The subtle variations in development which will allow him to obtain in his negatives that exquisite quality which certain workers seem always able to impart to them cannot be mastered at short notice. It is a question of time, study, painstaking care and constant application to the technique of photography, which, once fully understood, will leave him free to devote all his attention to the artistic side of his work, to the delightful field of pure art, to the glorious attempt to translate and fix on a bit of paper with light and chemicals, the higher emotions of his soul, the nobler conceptions of his mind, the day dreams of his poetic phantasy.

New York.

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THE IDEAL IN ART

THERE is some underlying consciousness of the transitory and illusion in nature that gives to its reality a perplexing sense of something hidden, something secret, that draws the lover of nature to pursue it forever, seeking to solve the mystery of art.

So has there ever existed a class called artists, who spend their lives vainly striving to portray on canvas or stone the soul of beauty, which is the breath of divine life breathed into man's handiwork.

There has predominated in the human mind since the world began a taste for decoration. First, it was a grotesque stone. Then a string of shells, or a rude tracing in the sand. Then, with rude tools, ideas began to take a physical shape, till, after many centuries, the human figure was brought into design, and then began art—the art with a soul. But as time went by, though the education of man progressed and the technical excellence of his work increased, the mystery of delineating that ideal is as great as it was in the beginning.

We of to-day have facilities with our modern cameras and lenses of transferring to tangible substance the integral fibres of human anatomy, and can even impress the skeleton of a man on paper and hold it before his vision while he is yet alive, and we can so surround his animate being with the atmosphere of emotion that a representation of it transposes his commonplace organization into a state called ideal.

Now the ideal is only selecting that particular form which expresses most completely the idea of a given character or quality, be it beauty, strength, weakness, or any given emotion, and is most consistent in its portrayal. Modern form of dress, with its kaleidoscopic changes of fashion, has for centuries blinded the sense of man's natural figure, and it is left to the artists of the country to still perpetuate the charm of line in their ideals of perfection. These are different, it is true, but if the ideal in itself is perfect, it ceases to be ideal, and becomes history.

God, who made man after his own image, instilled into his primitive mind a love and reverence for that image, and, though there are always fanatical theorists who decry any exposure of the human figure, mankind in general is awakening to the fact that all is evil to him whose mind is evil, and in our public buildings, in our art galleries, even in our homes, examples of the highest education are represented by the nude in art. The highest art is the imitation of the finest nature, or, to be more explicit, of that which conveys the strongest sense of the beautiful or the sublime, and nature is the art of God; so if we

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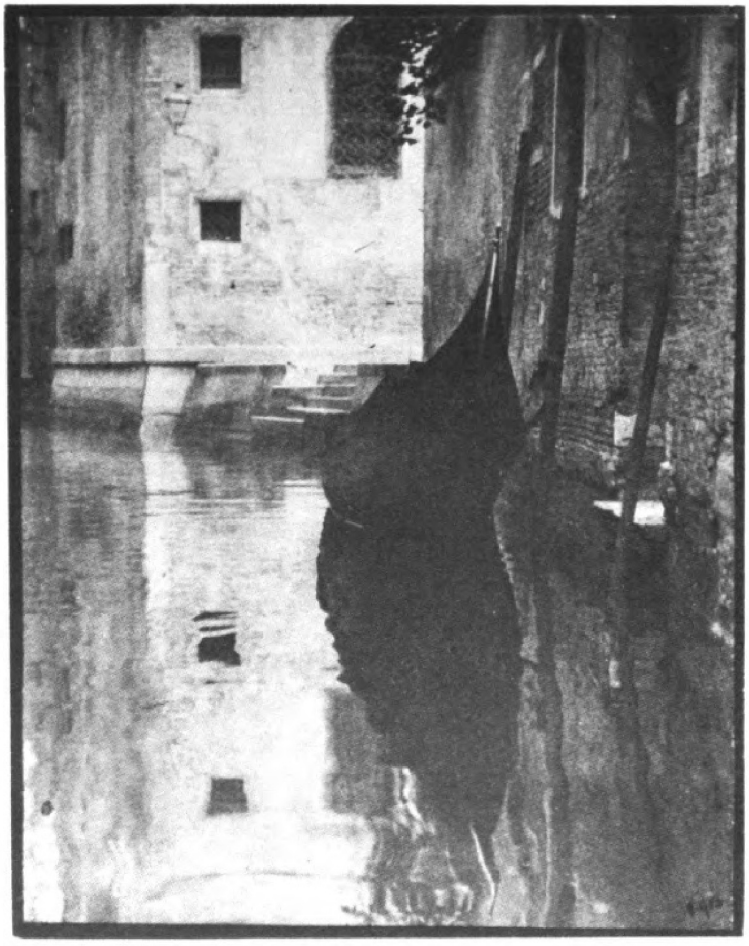
search for its interior charm we shall be able to more clearly divine the delicacy of its image—human art—which, to be true, must be like it. The surface of nature is an illusion. The flowers of spring bud, bloom and wither. The birds rear their young, and fly away, never to return. Even the human form, exquisite in its perfection, is but a mere semblance—a bit of dust, a little water; it is not real—and shall one day lie withered as the flower, and be blown away by the wind. But the soul! Ah, it is still ideal—a mystery!



A VENETIAN HIGHWAY.

By E. G. Boon.

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PHOTOGRAPHIC MAGAZINES

IT is impossible, in a brief review, to do anything like full justice to so ample and complex a subject as current photographic literature. At best, I can but hope, broadly, to indicate its main features and introduce, succinctly, some of its leading characteristics.

The first thing that strikes even a casual observer is the extraordinary productiveness. Why, there are enough photographic magazines published in America and Great Britain to cover the news-stand of a railroad station. The accumulation of photographic literature is so great that the helpless amateur wanders aimlessly among its stores.

Less remarkable is the quality of the work produced.

It is astonishing how few of the magazines can boast of any artistic qualities in their make-up. Such details as the selection of type and paper, the determining of the *format* and the leading may not be seriously regarded by the average reader; but they have after all some significance when the question is viewed from the standpoint of the "aim and object" the magazines profess to have. The majority are devoted to the advancement of the amateur photographer—which, aside from professional advice, is largely an education in taste, and one could surely expect some elements of elegance and style. The covers in particular are ill-chosen. The introduction of a very little good ornament on the cover could shed over the whole magazine an air of luxury and grace. The parties who are responsible for the covers of *Photo Beacon*, *Photo Era*, *Photo American*, *Photographic Times-Bulletin*, and *Camera and Dark Room*, etc., seem to be of a different opinion. They indulge either in badly conceived ornamentation or in abuse of ornamentation. And in looking at some of the other covers one is tempted to think that the art of decoration lies in the art of leaving things out.

Also the make-up of the pages is seldom satisfactory. The production of a pleasing, well-proportioned type page depends solely on beautiful type, good paper and the proportion of the margin, and not on peculiar spacing, initials and other idiosyncrasies of decoration. Pages, such as occur in the *Camera Craft*, may dazzle the beholder into a momentary liking for the effect, but can never produce the elegant impression which simplicity and good proportions are capable of.

With this I do not wish to imply that all photographic magazines should be gotten up as luxuriantly as CAMERA NOTES. I do not even see the necessity for such elaborate publications like CAMERA NOTES and the handsome *Camera Work*. Periodicals like *The Camera* and the *Photo Era* seem to me to be sufficiently large in size. But they should possess the most important elements

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of magazine-making: good type, good paper, good presswork and a decent cover. A shake-up all along the line is badly needed.

The contents are even more open to criticism than their appearance. With a large number the editorship consists merely in culling, sifting, selecting and revising what has been published in other magazines. They incessantly crib from each other. Of course, there are original contributions, and I do not doubt that even the most insignificant periodicals contain from time to time valuable material. But the large bulk is of unprofitable reading. There is a lack of photographic writers on scientific as well as esthetic lines. The majority of contributors, no matter how good their ideas may be, have but little talent to express the results of their experience and study. Scientific writing in particular is awfully tiresome and unprofitable for practical use if awkwardly rendered. But why should photographic writers take the trouble of improving their style as long as the remuneration is so slight, as it usually is? Writers should be more liberally paid. I believe it would be a good investment.

As for the actual value of photographic magazines, I am still in doubt. The knowledge of material, the capabilities of various and constantly changing machinery and materials, the rapid fluctuation and changes of trade and fashion, and a thousand other things, can after all only be acquired by actual experience. A photographic magazine at its best is but a poor substitute for apprenticeship and professional preparation. The principal merit consists largely of giving practical hints how to go about and how to enrich one's technical education. Also the gift of invention, if it is present in the amateur, may be developed and taste and general art expression may be fostered by the magazines.

Among the periodicals devoted to the interests of the amateur photographer the Chicago *Photo Beacon* and the Philadelphia *Camera* easily take the lead. Their appearance and make-up, although not faultless, are pleasing enough, and their reading matter, although pedantic, is instructive enough to satisfy the average amateur. Even to the artistic photographer they are not absolutely offensive.

The *Photographic Times-Bulletin* is at present a very indifferent sort of a paper. One really doesn't know what to make of it, and it seems a pity that two interesting magazines like the *Photographic Times* and *Anthony's Bulletin* should have been amalgamated into one mongrel one.

A very interesting magazine, of solemn mien, practical and scientific, is Wilson's strictly professional *Photographic Magazine*. The reading matter is carefully selected. It is rather old-fashioned in its ideas—it still believes in schoolmaster's *recipes* and has no use for faddists intent upon foisting upon the public their peculiar ideas. There is everywhere in its pages evidence of age, but by no means of decrepitude. Its standard of pictures is also strictly professional, of the Dupont-Schloss order; but one cannot expect that every-

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body looks at the art of picture-making with the eyes of an advanced pictorialist.

As a club organ the *Journal of the Photographic Society of Philadelphia* seems to me to be exemplary. The cover is dignified, and its publication of club transactions, of papers read, etc., is done in an unpretentious, sympathetic manner.

California is well represented by *Camera Craft*. It is a little bit showy, but after all more important than the other Western papers. It makes us Easterners acquainted with the products of Western workers.

CAMERA NOTES occupies a unique position in photographic literature. It is not easy to exaggerate its influence in the development of artistic photography. It has been a most liberal educator in art matters. That which is best calculated to educate and improve—these were the standards by which the editors were guided. Arranged and rearranged, the final composition of each number was often the result of a dozen plans, and very often contained articles to obtain which correspondence was begun years previously. Nor can too much stress be laid upon the fact that CAMERA NOTES has been at all times untrammeled by any adverse advertising influence, and therefore been free to consider the best interests of its readers.

England has no magazine of such incontestable superiority like CAMERA NOTES. But the average English photographic journal, like *Photography* and *Photographic News*, etc., is more pleasing to me than the American ones. In their plain, yellow, blue and green covers—all covered with advertisements—they have the appearance of ordinary trade papers. They disdain all elegance. They are simply ulterior products. The tenets of modern magazine making do not exist for them. They have absolutely no use for fine paper and slow presswork. But they have the decided advantage that there is no false pretense about them; they simply are what they represent to be.

Also the editorship bears all the earmarks of English journalism. The editorials furnish a conspicuous, usually well-written and instructive picture of each number. The "News and Notes" columns, the "Correspondence" and the reports of "Meetings and Societies" occupy an important part of the contents. And then there are advertisements galore. They are publications that appeal to the amateur as well as to the profession and the trade.

A notably fine example of this kind is the *British Journal of Photography*. It has character and strength. There is about it a delightful sanity, lucidity and severity. It is, of course, strictly conservative and always contains a vast amount of excellent matter. Its articles are selected from persons who are distinguished in the various lines of the photographic sciences, and the reader will see at a glance that the editors do not belong to the class "who guess they know all about photography," but who, without any pose or affectation, take their profession seriously.

The *Amateur Photographer* is perhaps more interesting reading. The

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editor, Mr. Horsley Hinton, has raised the standard of revolt against the dominant professionalism minus art. But, strange to say, no fine illustrations can be found in its weeekly issues. The paper, as in most of these publications, is outright abominable, and the reproductions consequently without any value. How a paper can clamor for artistic photography and at the same time shun the expense of slow printing is incomprehensible to me.

The *Photo Miniature* is a delightful little magazine. It is perfectly proportioned and made up in all respects very near to my ideal of a photographic magazine. It can boast of having the best reproductions, and its short, concise paragraphs touching upon all the latest scientific accomplishments are very readable and practical. Its supremacy is based largely on its size. One can put it into one's pocket, comfortably carry it about wherever one goes, and picking it up at opportune moments and glancing over the headed sections of its monographs, put it to some real practical use. It contains no long essays, a decided advantage, as long articles à la Keiley are generally not read. The tendency of the reader is gradually changing from the seeking of quantity to the seeking of quality. What he really wants is to have the best selected for him without the vast labor of personal examination. This the little magazine aims to do, and it has done so far as lies within the power of its patiently working editors.

Also the *Process Photogram* is quite a serious magazine. It is a sort of go-between between the *British Journal of Photography* and the *Amateur Photographer* in magazine form. The *Photographic Art Journal* is worthy of remark, as it is the only English magazine which attempts to be illustrated. But it is a very unsatisfactory attempt, the halftones being very bad and the ordinary editions being really more tasteful than the editions *de luxe*. Greater simplicity and greater reserve in the make-up of the *Photographic Art Journal* would be as desirable as in the majority of the photographic magazines. But, if it be true that all work reflects the life of the day, the lack of simplicity may be but an echo of the time. Possibly the tasteless indifference and the desire to deal in the showy and commonplace which we see everywhere exemplified may be traced to the restless and unsettled qualities of American life. On the other hand, the interest in the manifold details of work and the open-minded acceptance of them is a good side of the life of to-day. It would be idle to expect in photographic literature that concerted harmony which we do not ever find in the leading popular art magazines. We must recognize this lack of concert, whether we like it or not, as characteristic of this period. We may wish it otherwise, but it would be better to exert our influence to effect a change and to work on simpler, more dignified lines.

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By Walter C. Harris

Whereas The Camera Club has suffered an irreparable loss by the untimely death of its beloved member, J. Wells Champney, be it hereby

Resolved: That we, the members of The Camera Club, unite in conveying to his wife and family an expression of our great sorrow at this event.

We also desire to express the very high esteem and affection in which he was held by every member of the Club, and to commemorate the great benefits derived from his always considerate counsel, his gracious criticisms, his unfailing kindliness, and his genuine love of beauty as art. These, alas, will no longer be with us, but his memory and his teachings will live in the minds of us all.

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J. Wells Champney

SELDOM has the community been so shocked and sickened as by the sudden death of Mr. J. Wells Champney at the Camera Club on May 1. A feeling of incredulity was the first thought of every one hearing of it, for in few people was there so thoroughly expressed the buoyancy of life: he loved people, he loved his work, and he loved his recreation. He was one of the rare men who practically never made an enemy. He had always a kindly word to say of every one, and he stretched forth a helping hand in all directions. For years he was the Club Critic at the Camera Club, but latterly, while no one had ever considered his criticisms severe, he had resigned from the position and refused to even act as a judge, simply from the dread of hurting "some one's" feelings.

His work, both in photography and painting, clearly mirrored his own nature. For him there existed no love of the morbid, the weird and the distorted. There were no guesses as to the meaning of his pictures—clear sunshiny skies and transparent streams for his landscapes, and sweet, happy girlhood in his portrait work were his chosen subjects. Clear-cut, fresh faces always gazed at you with eyes as limpid as a child's. No desire for the ugly or the grewsome, which for him never seemed to exist, ever tinged his work or his character.

No one seems to remember having seen Mr. Champney angry, or even annoyed; his disposition seemed to raise him above the petty frets of life, and his ideal home life, of which it seems almost sacrilegious to speak, simply carried out the general sweetness of his nature.

When at work, he worked hard. His sobriquet of "M. L'Eclair" (gained abroad) expresses vividly his rapidity and intensity of purpose. In pastels especially, his fingers simply flew, and he gained more wonderful results from a half hour pose than perhaps any other artist. His "chalk talks," with which we were all familiar, were a never failing source of pleasure and wonder at his speed and skill.

When his work for the day or season was finished, no one knew better than he how to throw aside the cares of life and enter into whatever frivolity, or amusement, or journeying, formed his relaxation for the moment. He would bring in an instant the concentration of his mind to a puzzle or a toy as if it were of vital interest, and in that, perhaps more than in anything else, lay the secret of his popularity, for popular he was in the highest form of that much abused word. Popular and beloved because he was always interested in his auditor, interested in his conversation, in his achievements, or in his troubles,

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as the case might be; ever ready with some cheery suggestion, always willing to give a helpful hint or loan a model, and to be generous in many of the little ways that others of his profession might well copy. His geniality and ready flow of conversation made him always in demand, for his extemporaneous talks were indeed clever and interesting.

And then—in a minute—everything was over. A bit of a hurry, a false step, and in one of the very clubs where he was so beloved he met his tragic end. It will be a long while before the memory of it will be obliterated or the gloom pass away. So vivid was his personality that it is hard yet to realize that he must be spoken of in the past tense, and that all that remains of him to his friends is the memory of his tender spirit and beautiful life, a gentleman and a Christian in the highest sense, one whom it may always be a pleasure and a privilege to have known, and whose memory will always cling like the perfume of some pungent flower of which a thought will bring to mind the fragrance as clearly as if one held the blossom. C. I. B.

The following resolutions on the death of Mr. Champney have been received:

ORANGE CAMERA CLUB,
Orange, N. J.

May 19, 1903.

Mr. C. H. Crosby, President,
Camera Club of New York.

Dear Sir:

At the last regular meeting of the Orange Camera Club the following resolution was offered and duly passed:

> Resolved, That this club does hereby extend its sincere sympathy to the Camera Club of New York in the loss it has sustained in the death of its valued member, Mr. J. Wells Champney, and that a committee be named by the president to convey this expression of the Orange Camera Club to the Camera Club of New York.

As the committee so named we beg to transmit to you the above resolution, with the request that you will kindly submit the same to the members of your club.

Mr. Champney was personally known to many of our members, and to those of us who had the honor of his acquaintance his death comes as a personal loss, which all who knew him and had experienced the uniform gentleness and courtesy of the man must deeply feel. In addition, therefore, to the resolu-

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tion of our club, we would offer for those of us who knew Mr. Champney, our personal expression of esteem for his memory and our sympathy with your club in the loss it has been called upon to sustain.

Very truly yours,

W. H. CHENEY,
D. S. PLUMB,
Committee.

NEW YORK, May 5, 1903.

New York Camera Club,
New York, N. Y.

Dear Sir:

It is with keen regret that the members of the Brooklyn Academy of Photography learn of the death of Mr. J. Wells Champney and they desire to express their sympathy for you in the loss of so valued a member.

His death removes one of the most industrious exponents of the advancement of photography and as such his death must be deplored by all interested in our art. Yours very truly,

G. A. WILLIAMS,
Corresponding Secretary Brooklyn Academy of Photography.

We regret to have to record the death, at Great Barrington, Mass., in the early part of October, of Mr. H. H. Sidman, a member of the Camera Club. While known only to a few of the members, Mr. Sidman took an active part in the interests of the Club and his loss will be keenly felt.

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A HEAD STUDY

By Dr. Detlefsen

(Chicago)

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PROCEEDINGS OF THE CAMERA CLUB, NEW YORK

HENRY H. MAN, J. EDGAR BULL AND CHARLES I. BERG, PUBLICATION COMMITTEE, REPRESENTING THE BOARD OF TRUSTEES

CLUB MEETINGS

REGULAR meetings of the club were held on December 9, 1902, and January 13, February 10, March 10, April 14, May 12, June 9, September 8, October 13 and November 10, 1903, and a special meeting on June 16, 1903.

The Treasurer's reports at the regular meetings showed balances in hand as follows:

December 1, 1902	$3,740.85
January 1, 1903	3,225.27
February 1, 1903	2,934.66
March 1, 1903	2,969.07
April 1, 1903	1,713.41
May 1, 1903	2,073.73
June 1, 1903	942.46
July 1, 1903	932.80
August 1, 1903	783.59
September 1, 1903	710.54
October 1, 1903	383.68
November 1, 1903	1,585.52

At the December meeting Mr. Stark, for the Print Committee, announced that the date for receiving entries in competition for the President's Cup was extended to December 31, and a motion that the Secretary notify all members of such extension was duly carried. The President announced that he had selected as judges in this competition one representative member from each of three camera clubs.

The feasibility of holding a fair in the clubrooms immediately before the removal to new quarters was discussed. It was decided that in lieu thereof a committee be appointed to consider the desirability of giving a public lantern-slide exhibition, with a charge for admission.

The Automatic Photo-Printing Apparatus, for testing the printing qualities of negatives, was exhibited and described by Mr. Narper.

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At the January meeting Mr. Reid, chairman of the committee appointed by the President to consider the giving of a public lantern-slide exhibition, reported verbally and a motion that such exhibition be held for the benefit of the club was carried.

At the February meeting Mr. Abel reported that the annual club smoker had been a success financially as well as artistically, there being a net balance over expenditures of sixty-six cents.

A nominating committee was elected by ballot, the first six receiving votes as follows:

Robert A. B. Dayton	32
F. Louis Graefe	31
H. T. Lockwood	31
A. P. Schoen	31
Edward Heim	30
Juan C. Abel	8

A nominating committee consisting of Messrs. Dayton, Graefe, Lockwood, Schoen and Heim was therefore declared duly elected. (Mr. Heim having subsequently declined to serve, Mr. Abel was substituted in his place.)

At the March meeting the expense entailed by the publication of CAMERA NOTES was discussed by several members.

A motion offered by Mr. Reid—"That it is the sense of this meeting that the discontinuance of the publication of CAMERA NOTES be left to the discretion of the Board of Trustees"—was lost.

Mr. Dayton offered a motion: "That the editor of CAMERA NOTES be requested to present to the next regular monthly meeting of the club a detailed statement of the receipts and expenditures to such date, and an estimate of the probable receipts and expenditures for the period of the remaining numbers covered by the original contract for four numbers, and including a statement of the assets received by him upon his appointment as such editor." This motion was duly carried.

The death of Mr. James Glaisher, of London, an honorary member of the Camera Club, was announced.

Following the adjournment of the regular meeting, Mr. Stieglitz presented to Mr. Wilmerding, Treasurer of the Camera Club, a handsomely engrossed testimonial expressive of the feelings of many of his friends in the club who appreciated his arduous work as Treasurer and his unselfish devotion to the interests of the club. In behalf of the members of the club who had contributed thereto, Mr. Stieglitz also presented to him a pair of pearl studs and other tokens of esteem and good will.

At the annual meeting, held April 14, the President made a verbal report, in which he briefly reviewed the work of the club during the past year and commended its officers and committees.

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Reports were presented by the Secretary, Treasurer, Chairman of the Committee on Meetings, and Librarian. (Extracts from these reports are appended.) A verbal report was also made by the Chairman of the Print Committee.

The editor of CAMERA NOTES presented a report in which he included a brief statement in compliance with the resolution adopted at the regular meeting held in March. (A copy of so much of the report as was presented in writing is appended.)

Mr. Abel, as editor of CAMERA NOTES, also recommended that the publication be discontinued after either the next number or the number following. Mr. Dayton then offered the following resolution:

"*Resolved*, That the report of the editor of CAMERA NOTES be referred to a committee of three to be appointed by the President; that the committee be authorized to request the attendance before it of any member of the club and a statement from such member of any matters pertinent to the subject referred to the committee; and that the committee report to the next meeting of the club, with its recommendations."

This resolution was adopted and the President appointed as such committee Messrs. Dayton, Edward Heim and Bracklow.

Mr. Stark presented a motion "To hold an International Photographic Exhibition under the auspices of the Camera Club in New York City from January 1, 1904, to February 15, 1904, and that a committee of nine members, either resident or non-resident, be appointed to make the necessary arrangements for such exhibition." After some discussion the matter was referred to the Board of Trustees.

The club then proceeded to the election of officers, trustees and a Committee on Admissions for the ensuing year. Dr. J. W. Bartlett and Robert L. Bracklow were appointed tellers. Having collected and canvassed the ballots, the tellers reported that thirty-four ballots had been cast and that the following candidates, having received the number of votes set opposite their respective names, were duly elected to fill the positions designated:

For President—Chauncey H. Crosby, 33 votes.

For Vice-President—Frank S. Gerrish, 34 votes.

For Secretary—E. Lee Ferguson, 33 votes.

For Treasurer—H. T. Rowley, 34 votes.

For Trustees for Three Years—Malcolm Stuart and Dr. James T. Vredenburgh, 34 votes each.

For Committee on Admissions—H. T. Lockwood, Francis C. Elgar and M. W. Seaman, 34 votes each.

REPORT OF THE SECRETARY.

NEW YORK, N. Y., April 1, 1903.

Mr. Chairman and Members of the Camera Club:

I have the honor to submit the following as the report of the Secretary for the past year:

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Membership.

	Active.	Non-Res.	Life.	Hon.	Total.
April 1, 1902	214	84	20	16	334
Changes by transfer—					
Gains by transfer	1	3	..	..	...
	215	87	20	16	...
Losses by transfer	3	1	..	..	...
	212	86	20	16	334
Gains:					
Elected and qualified	17	10	..	..	27
	229	96	20	16	361
Losses:					
Resigned	22	14	..	..	36
Dropped	6	4	..	..	10
Died	1	2	..	1	4
Total losses	29	20	..	1	50
March 31, 1903	200	76	20	15	311
Net loss during year	14	8	..	1	23

Total membership, March 31, 1903, 311.

There were held ten regular and nine special meetings of the Board of Trustees, ten regular and one special club meetings.

As compared with the previous year the number of new members falls short thirteen, the difference comprising a loss of fourteen active and a gain of one non-resident member. This affected the revenue of the club, as the active members pay an entrance fee of fifteen dollars, while the non-residents do not. While the year ending March 31, 1902, showed a net gain of one member, the last year ends with a net loss of twenty-three. The total membership of 311 is the smallest reported since April 1, 1898, when the membership was but 287. This is not the first report showing a net loss, however, as the report of April 1, 1901, showed a net loss of eleven.

With the end of the last club year there closes a certain period in the history of the club—the period of its life at 3 West Twenty-ninth street. These quarters have been occupied for five years, and a few statistics covering that period may not be uninteresting.

On April 1, 1898, the membership of the club was 287. The reports of the succeeding years of the same date are as follows:

1899 ..... 323 members.
1900 ..... 344 members.
1901 ..... 333 members.
1902 ..... 334 members.
1903 ..... 311 members.

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Of the five years there was therefore a gain in three and a loss in two, while at the end of this period the club has twenty-four members more than at the beginning.

The number of new members received during each year, the year ending on March 31 in each instance, was as follows:

1899	74 members.
1900	67 members.
1901	42 members.
1902	40 members.
1903	27 members.

These figures indicate a steady decrease in the number of new members during each year of the period under consideration.

During the last five years the club has had three presidents: Wm. D. Murphy, John Aspinwall and C. H. Crosby; three vice-presidents, Alfred Stieglitz, Chas. I. Berg and J. Edgar Bull; five secretaries, Harry B. Reid, D. J. Dowdney, Edward Heim, H. B. Hart and E. Lee Ferguson; and but two treasurers, F. M. Hale and Wm. E. Wilmerding.

Respectfully,

E. Lee Ferguson, Secretary.

Treasurer's Report.

Receipts.

	1902-1903.	1901-1902.
Balance April 1	$2,759.25	$2,410.74
Members' dues	4,837.86	4,984.63
Locker rents	1,233.90	1,166.44
Entrance fees	255.00	510.00
Studio	205.00	295.00
Annual auction	485.04	769.75
Annual smoker	173.90	151.00
Annual dinner	287.85	237.50
Apparatus	35.00	.....
Telephone	84.96	102.62
Incidentals (House Committee)	5.94	.....
Lantern slide interchange	40	.....
Meetings (donation)	2.00	.....
Camera Notes, No. 1, Vol. VI	30.91	.....
Camera Notes	832.33	.....
Interest account	41.88	85.62
Print auction	.....	169.70
Elevator	.....	30.00
Furniture (subscription by members)	.....	224.00
	$11,271.22	$11,137.00

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Disbursements.

	1902-1903.	1901-1902.
Rent and chute, eighth floor	$3,024.00	$3,024.00
*Rent 5 W. Thirty-first street, account of May.	250.00	.....
Library	397.15	152.57
Stationery and printing	250.54	221.82
Studio	158.25	169.22
Annual auction	445.71	651.92
Annual smoker	184.84	170.96
Annual dinner	334.70	292.66
Apparatus	10.50	40.88
Telephone	134.05	174.01
Incidentals (House Committee)	202.77	273.90
Lantern slide interchange	17.95	17.23
Meetings	42.00	6.15
CAMERA NOTES, No. 1, Vol. VI	200.00	.....
CAMERA NOTES	1,959.36	640.00
Postage	139.51	128.04
Print auction	.....	138.29
Elevator	160.00	110.00
Furniture	.....	224.00
Light and current	422.12	491.71
Chemicals	94.78	151.59
Ice and laundry	77.00	74.73
Cleaning rooms	120.00	124.00
Insurance	65.80	64.65
Fitting up rooms	.....	160.97
Print competition	19.90	.....
Print committee	65.03	115.45
Services	779.25	759.00
Lantern slide committee	2.60	.....
	$9,557.81	$8,377.75
Balance in New Amsterdam National Bank	585.91	673.63
Balance in Union Trust Co	1,127.50	2,085.62
	$11,271.22	$11,137.00

*Should be charged in account of 1903-1904, making true balance April 1, 1903, $1,963.41.

WM. E. WILMERDING, Treasurer.

Approved: HENRY H. MAN, Chairman.
J. C. VAIL,
C. S. MCKUNE,
Auditing Committee.

April 8, 1903.

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Receipts.

Subscriptions	$ 274.93
Advertisements	557.40
Balance	1,127.03
	$1,959.36

Disbursements.

Editor	$300.00
Postage	60.42
Publications	7.87
Stationery	38.12
Illustrations	18.75
Literary	205.53
Incidentals	13.84
Commissions	25.00
Printing	578.15
Reproductions	711.68
	$1,959.36
March 31, 1903, balance	$1,127.03

WM. E. WILMERDING, Treasurer.

Approved: HENRY H. MAN,
J. C. VAIL,
C. S. MCKUNE,
Committee.

REPORT OF THE CHAIRMAN OF THE COMMITTEE ON MEETINGS.

Mr. President—The Committee on Meetings has the honor to report that nine illustrated lectures were delivered in the clubrooms during the season of 1902 and 1903.

The thanks of the club are certainly due to the lecturers,

Dwight L. Elmendorf, Esq.,
Prof. G. W. Ritchey,
Gilbert Ray Hawes, Esq.,
Herbert L. Bridgman, Esq.,
Malcolm Stuart, Esq.,
W. I. Scandlin, Esq.,
Frank La Manna, Esq.,
Cornelius Van Brunt, Esq.,
Frank Scott Gerrish, Esq.,

whose efforts to entertain and instruct our membership were highly appreciated by large and representative audiences.

Respectfully submitted, April 14, 1903.

WM. D. MURPHY, Chairman.

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REPORT OF THE LIBRARIAN.

At the commencement of the club year the Library catalogue was published and distributed, together with CAMERA NOTES, Vol. VI, No. 1. The expense of this, $200.00, was provided for by the previous Board, and this amount, added to the sums spent in this current year, naturally made the Library expenditures seem disproportionately large. I can assure the members, however, that there has been no unnecessary outlay. In fact, I have had to be so economical that but three magazines have been subscribed to, the remainder being provided by exchanges and copies which come to the librarian in the course of his other duties. At the same time the photographic literature of the day is provided to an extent to be found in no other club.

The additions to the Library, exclusive of magazines, by gift, purchase and through CAMERA NOTES, amount to some eighteen in all. Some fifty books have been bound.

I would make the following recommendation to the Board, namely, that the surplus of duplicate copies of books and magazines be donated to the various camera clubs who may be in a position to take care of them. The space they at present take up is more than the club in its new quarters is able to spare, and while there might be a possible sale for these loose volumes and odd numbers it takes time to find customers.

Therefore, I propose that the Librarian be empowered to draw up a list of suitable clubs and that they be written to whether they care to accept such books and magazines as we can spare.

J. C. ABEL, Librarian.

REPORT OF THE EDITOR OF CAMERA NOTES.

The Treasurer has given a statement of the receipts and expenses of CAMERA NOTES up to March 31. To this must be added the sum of $486.00 paid out and the sum of $24.00 taken in up to date, with $166.00 still due in good accounts. In the statement already given there are also included sums paid out for manuscript and halftones for the next issue.

I purpose to make the next issue somewhat smaller, giving thirty-two pages of reading matter and four inserts. The estimate for Vol. VI, No. 4, is: For printing, binding, paper, etc., $313.00; for illustrations not already paid, $150.00; for postage and sundries, $30.00; making a total still to be paid out for this number of $493.00. The receipts I can only figure as the advertising, which will be a round $400.00, or, with the sum still to be collected on advertising accounts, sufficient to completely cover the cost of the number, or rather, the amount to be paid out on it.

Vol. VII, No. 1, will, I estimate, cost, with illustrations, etc., $500.00, to which should be added the editor's honorarium of $100.00, and against which there would be an income of $400.00 in advertising.

In estimating for these last two numbers I have not figured in at all the possible subscriptions, which, if the magazine be continued, should amount to

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AFTER THE STORM

By J. C. Vail
(New York)

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at least $150.00 to $200.00 for the two numbers. There are at present on the books one hundred and fifty-two subscribers to CAMERA NOTES. When I took over the magazine there were one hundred and ninety-five subscribers, showing a loss of forty-three. Seventy-five subscriptions expire with the next number, and it is presumable that a good many of these would renew.

J. C. ABEL, Editor.

REPORT OF THE DINNER COMMITTEE.

NEW YORK, February 7, 1903.

To the President and Trustees, the Camera Club, New York:

GENTLEMEN—The Committee on the Annual Dinner report:

The Sixth Annual Dinner took place at the New York Athletic Club on Saturday evening, January 31, 1903. There were eighty-four (84) subscribers, of which seventy-eight (78) were present. The receipts amounted to $252.00 and the disbursements $299.70, leaving a deficit of $47.70. The details are as follows:

Dr.

To postage	$ 3.00
360 notices	2.60
200 tickets	2.25
New York Athletic Club	257.85
Head waiter, New York Athletic Club	5.00
Menus, Photochrome Co	25.00
Boxes for favors	4.00
	$299.70

Cr.

By eighty-four subscriptions	$252.00
Deficit	47.70
	$299.70

All of which is respectfully submitted.

WM. J. CASSARD, Chairman.

At the May meeting the Board of Trustees presented, through the Secretary, a resolution in reference to the death of Mr. J. Wells Champney, which was unanimously adopted by the club. (This resolution is printed elsewhere in this issue of CAMERA NOTES.)

A resolution was adopted extending the thanks of the club to Mr. Charles I. Berg for his generous donation of his architect's fees of $180.00, and to Mr. W. G. Jones for his contribution of $40.00 from his estimate on the fitting up of the new quarters of the club.

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The excess in the cost of moving over the amount subscribed for such purpose was considered and opinions were expressed by several members in favor of increasing the dues paid by active members. Upon the request of Mr. H. B. Reid the Secretary presented a written notice, as provided in Article XVI of the Constitution and By-Laws of the Club, of a proposed amendment, to take effect October 1, 1903, increasing the annual dues of active members from twenty to twenty-five dollars per year. Mr. Man offered a motion that the question of the adoption of the proposed amendment be considered at a special meeting of the club to be called and held on the third Tuesday in June, which motion was duly carried.

Mr. Ed. Heim offered the following motion: "*Resolved*, That it is the sense of the members present that CAMERA NOTES be discontinued with the issue of No. 4 of Volume VI, and that the editor be given notice as provided in the contract made with him by the Board of Trustees of the termination of such contract." This was unanimously adopted.

At the regular meeting held June 9 Mr. Hale, chairman of the House Committee, reported that the bromide room was in working order and the studio completed. Reports were made by other committees and the full list of committees, as appointed by the Board of Trustees, was read by the Secretary.

A vote of thanks was extended to Mr. C. D. Roy for his persistent efforts which had secured to the club a distillation plant, whereby distilled water would be furnished the members at little expense.

The Secretary reported that the Board of Trustees had ordered the discontinuance of the publication of CAMERA NOTES, and that the editor, Mr. J. C. Abel, had kindly waived the three months' notice provided in the contract and any charge for a fourth number under such contract.

At the special meeting of the club, held June 16, after the Secretary had read the call for the meeting and the proposed amendment, Mr. J. Edgar Bull offered a motion, which was duly seconded, that the amendment be adopted as read. A general and extended discussion ensued, in the course of which the views of those who favored the amendment and those who opposed it were freely expressed. A rising vote was taken, which resulted in twenty-one voting aye and eight no, one member being present and not voting. The amendment having received the affirmative vote of two-thirds of those members present and voting, the President declared the amendment adopted.

At the September meeting Mr. F. C. Beach was elected Lantern Slide Director to represent the club in the American Lantern Slide Interchange. It having been announced that the Librarian, Mr. L. M. McCormick, was seriously ill, a resolution of sympathy was unanimously adopted.

At the October meeting the club considered an invitation extended by the authorities of the International Exposition to be held in St. Louis in 1904, in reference to the method of securing an exhibit of photographic work, and the matter was referred to the Board of Trustees with full power to act.

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At the November meeting interesting and important reports were made by the various committees. The House Committee reported progress on the many improvements in hand and that the private dark room would soon be ready for use. The Entertainment Committee reported that arrangements had been made for a demonstration by Mr. George G. Rockwood of the Grun lens and of the Cooper Hewitt light, together with some remarks on photographic novelties; that Mr. Dwight L. Elmendorf, Ph.D., honorary member of the Camera Club, would give a lecture, under the auspices of the club, at the Carnegie Lyceum; and that the first club social, in October, had been a great success, and another had been arranged for the 28th instant. The Committee on Scientific Research reported that the cameras of the club had all been placed in proper working condition, that a new 14x17 camera had been placed in the studio; and that in providing a new outfit for the bromide room it was designed to give the Cooper Hewitt light a thorough test with a view to adopting it.

The Secretary read a statement in reference to the services rendered by Mr. Robert A. B. Dayton, whose resignation had been accepted after more than fourteen years' continuous membership.

Immediately following the adjournment a demonstration was given by Mr. J. C. Abel of the wide range of platinotype papers prepared by the Helios Photographic Paper Company.

TRUSTEES' MEETINGS

REGULAR meetings were held on December 29, 1902, and January 26, February 23, March 30, April 27, May 25, June 29, September 28, and October 26, 1903. A special meeting was held on February 28, 1903, and an adjourned meeting on October 19, 1903.

At the January meeting a committee, consisting of Messrs. Berg, Hale, Stieglitz and Wm. E. Wilmerding, was appointed for the purpose of preparing and submitting to the Board a plan for laying out the new quarters of the club.

Messrs. Abel, Darling, Bracklow and Montant were appointed a committee to conduct the Annual Club Auction.

The President was empowered to appoint a committee to arrange for the moving of the club property, etc., to the new quarters.

At the regular meeting of the Board, held February 23, the report of Mr. Cassard, as chairman of the Committee on the Annual Dinner, was read and ordered spread upon the minutes.

At the special meeting held February 28, Mr. Berg presented the plans for the adaptation of the new quarters to the uses of the club, which were adopted substantially as presented.

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Upon motion the President was directed to appoint a committee to solicit subscriptions to cover expense of moving, the number of members of such committee being left to determination by the President.

At the June meeting the Secretary was empowered and directed to issue to any person whose application for membership might receive favorable action by the Committee on Admission, a card granting all the privileges of membership until such time as the Board might take formal action upon such application, no regular meeting of the Board being held during the months of July and August. The thanks of the Board were tendered to Mr. C. O. Mailloux for his kindness in designing and superintending the installation of the electric fixtures in the new club quarters.

Mr. Ferguson proposed for honorary membership the names of Mr. Joseph T. Keiley, Mr. Clarence H. White and Mrs. Gertrude Kasebier, the propositions to be acted upon at next meeting.

At the adjourned meeting on October 19 the Board took action toward the immediate publication of No. 4 of Volume VI of CAMERA NOTES, and directed the editor to issue such number as soon as practicable.

At the regular meeting, held October 26, Mr. Joseph T. Keiley, Mr. Clarence H. White and Mrs. Gertrude Kasebier were unanimously elected honorary members of the Camera Club. The Secretary was directed to address a letter to Mr. John A. Ockerson, chief of the Department of Liberal Arts of the St. Louis Exposition of 1904, defining the position of the Camera Club in regard to the scheme of exhibition of photographic work as outlined by the exposition authorities.

RESIGNATIONS AND ELECTIONS.

The following members have resigned: Leonard Waldo, M.D., G. F. Basset, E. T. Birdsall, J. M. Croll, Daniel J. Dowdney, Harold B. Hart, W. E. Johnson, Cecil B. de Mille, Chas. H. Peck, M. D., H. N. Tiemann, Eugene Beitter, William Bunker, Robert A. B. Dayton, E. H. De Coppet, A. P. Dennis, Ezra H. Fitch, Gilbert Ray Hawes, Fred. E. Himrod, C. S. McKune, J. G. Menzies, Dr. Deas Murphy, H. B. Parrish, Charles H. Pope, Dr. F. D. Skeel, Ferdinand Stark, Ernst Wiener, Charles F. Zabriskie, Mrs. Jas. L. Fling and Miss Helen Shaw. The resignation of Mr. Charles I. Berg as a trustee has also been accepted.

On December 29, 1902, Messrs. Frederic E. Ives, Thos. G. Field and G. T. Ross were elected to active membership, and Mr. Eduard J. Steichen was elected to non-resident membership. On February 23, 1903, Mr. S. R. Honey was elected to active and Mr. Everett N. Blanke to non-resident membership. On March 30 Mr. Spencer B. Hord was elected to active membership.

On May 25, Messrs. Henry Guy Carleton, Arthur N. Taylor and John Wm. Woodward were elected active members. On June 29 Messrs. Harry C. Anderson, A. K. Boursault and H. T. Leonard were elected to active and Mr.

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Frank M. Steadman to non-resident membership. On September 28 Mr. Chester B. Duryea was elected an active member and Messrs. Wm. S. Rossiter and John R. Coryell non-resident members. On October 19 Messrs. Wm. A. Cummings and Arthur S. Luria were elected active members, and Messrs. Francis A. Jones and R. P. Durkee and Mrs. Alice M. Jackson non-resident members.

On October 26 Mr. Joseph T. Keiley, Mr. Clarence H. White and Mrs. Gertrude Kasebier were elected honorary members.

NOTES FROM THE SECRETARY

Early in April the Camera Club moved from the Bancroft Building, in Twenty-ninth street, which had been its home for five years, and took possession of its new quarters at No. 5 West Thirty-first street. The annual meeting was held on April 14 in the old, and almost emptied, quarters in the Bancroft Building, and on the following day formal possession of such quarters was given up.

The club now occupies the eighth and ninth floors of the building at No. 5 West Thirty-first street, having a private stairway to connect the two floors. The location is an excellent one, in the heart of the city, convenient of access from all points, and, when contemplated improvements are completed, will be a cozy home for the members and well adapted to the production of the best photographic work.

The lower floor comprises the assembly hall, the library, the office of the secretary and treasurer, and a commodious private dark room thoroughly equipped for the making of lantern slides and transparencies and for the handling of large plates. The upper floor is used for the working quarters, with dark rooms, bromide room, carbon room, lockers, cameras for enlarging and reducing, tables with tops of heavy plate glass and all facilities for work. The studio has been built on the roof of the building. It is the intention of the Camera Club to continue improvements and to have for the use of its members all of the best and most modern appliances. The club is now united for progress in all lines of photographic science and art.

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THE ANNUAL DINNER

THE Annual Dinner took place at the New York Athletic Club on the evening of January 31, 1903. About eighty members and guests attended.

In addition to the usual programme of speechmaking and the distribution by lot of framed prints, the evening was enlivened by the presentation of the President's Cup for portraiture and genre pictures to Mr. Steichen and of the cup given by Mrs. Abel for landscape work to Mr. Eickemeyer.

Both gentlemen responded in characteristic manner and were greeted with hearty applause.

LECTURES

LECTURES were given as follows: On January 9, by Malcolm Stuart, Esq., on "Bicycling Through Belgium, Northern France and Brittany."

On January 27, by W. I. Scandlin, Esq., on "New York Through the Camera Fifty Years Ago."

On February 13, by Frank La Manna, Esq., on "A Trip in Spain."

On February 24, by Cornelius Van Brunt, Esq., on "Wild and Cultivated Flowers of Autumn."

On March 6, by Frank Scott Gerrish, Esq., on "A Trip up the Nile."

EXHIBITION OF PRINTS

THE prints submitted in competition for the President's Cup were exhibited on and after January 1, 1903.

Other exhibitions included portrait work by E. B. Core, Esq., and collections of prints lent by the Photographic Society of Philadelphia and the California Camera Club.

THE SMOKER

THIS annual function of the club took place on the evening of January 10. It was successful as an entertainment and financially.

THE ANNUAL AUCTION

PHOTOGRAPHIC material owned by members of the club was sold at auction beginning on March 12. The sale was, as usual, successful and the efforts of the committee in charge resulted in a profit to the club.

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To

William E. Wilmerding.

WITHOUT exaggeration, I can say truly that the pleasantest duty that has devolved upon me during the past five years is that which by the courtesy of the gentlemen of the

Camera Club of New York

is now committed to my charge.

MY privilege by courtesy (and I esteem it the greatest privilege that the Club could have allowed me) is also my right by inheritance. After having first positively refused to serve, it was as a personal favor to myself that he, who has placed the Club under lasting obligations by the faultless administration of the all-important and thankless duties of his office, consented to assume the responsibilities of the place he now holds in our organization. That office is perhaps the most important in the gift of the Club. Upon its proper administration the life of the organization depends. Its responsibilities are considerable, its duties many, and the labor connected therewith perpetual and exceedingly onerous. Paradoxical as such statement may seem, the better the administration of the office the less the opportunity for recognition or appreciation, for it is an office that can aptly be likened to propelling machinery, whose existence is taken as a matter of course, and whose operation is rarely made the subject of thoughtful consideration unless something is out of order.

FOR more than five years this office, with all its obligations, labors and responsibilities, has been conducted as if by the most perfect machinery—such as never gets out of order or runs down. Its administration has shown a splendid intelligence that has been alert to the Club's best interests and has never lost an opportunity to serve it; an exquisite tact such alone as is born of sterling geniality and good fellowship, that has avoided giving offense or making enemies when the very nature of certain duties of the office made ill-feeling or enmity almost inevitable. Never has any office in any organization been filled with greater distinction, ability, faithfulness and profit to the organization than has been the Treasurership of the Camera Club of New York under the administration of William E. Wilmerding, whose fellow-members, while feeling that they can never repay him, yet wish to present to him the accompanying token of their

Sincere Esteem and Hearty Appreciation.

March 10, 1903.

Alfred Stieglitz
for the subscribers.

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PROGRESS

PARTICULARS of the Bausch & Lomb Quarter Century Photographic Competition have just come to hand with the awards made by the judges, Messrs. Eickemeyer, Yarnall Abbott and James, the latter taking the place of Mr. Dyer, of Chicago, who was originally selected but unable, at the last moment, to be present. According to all reports, the work of judging must have been very arduous indeed. For instance, in the genre class alone there were over 2,000 entries from which to select but four prize pictures, and there were no less than eleven classes to be gone through. With but one or two exceptions, the prize winners are all well-known photographers. The Grand Prize of $300 was won by Alfred Stieglitz for his picture, "The Street—Winter," which has already appeared in his magazine, *Camera Work*. E. J. Steichen wins the first prize in the portrait class, Mrs. Myra Wiggins in the genre class with a new composition, and Harry Coutant the second prize in landscapes and marines with his "Yachts in the Fog." Thus members of the Camera Club of New York won $675 of the $3,000 offered. It is seldom that the Camera Club fails to make a good account of itself in these competitions. So that all may have the opportunity of passing upon the judges' awards, the Bausch & Lomb Optical Co. will shortly publish an elaborate souvenir, containing reproductions in color of all the pictures receiving awards and honorable mentions. This will be sent free to all who entered the competition. Others can obtain it at the nominal price of 25 cents, and, judging from the published description of the book, it will not pay to miss it. It will also contain a series of papers by prominent photographers. Bausch & Lomb have also published a preliminary announcement containing lists of awards, etc., which they will doubtless gladly send to any one interested.

THE Obrig Camera Company, of New York, are out with a new catalogue, "free to all." It gives in presentable shape particulars and prices of all the photographic apparatus and supplies that they handle, filling a sixty-page booklet. This concern also publishes every month a house organ, *Down-Town Topics*, under which peculiar name they give many interesting and original photographic articles, etc. They send it free and regularly to any one taking the trouble to ask for it, and it is by no means the worst of the photographic magazines on the market.

ONE of the novelties of the year, and really a useful novelty, is the Aristo printing frame, an ideal implement for the pictorialist and new school photographer. A print made on Aristo paper with this frame gives the effect of a porcelain print, and in nine out of ten prints will very much improve the picture. By simple but ingenious mechan-

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EVENING ON THE MARSHES

By L. M. McCormick
(New York)

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ism the paper is first printed for a short time in contact with the negative and then at a slight distance from it, giving diffusion without distortion. It costs three or four dollars, but should certainly be seen and tried.

THE Eastman No. 3 A Kodak is probably the most useful of all that clever family of pocket cameras. It takes a new size picture of a very pleasant shape, and from all accounts it is the favorite this year, giving more satisfaction for the money invested than any other camera on the market.

HELIOS parchment and Helios Japanese tissue, both with platinum emulsions, are rapidly becoming the favorite papers of the pictorialist and advanced photographer. Many of the awards in recent competitions have been to pictures made on these papers, and there is nothing to equal them for beautiful effects.

FOLMER & SCHWING have brought out many novelties in cameras and stands, but their Tourist Graflex is probably the most ingenious of all. This camera is constructed on the lines of their well-known Graflex, but is very much lighter in weight and little more than half the price, for which many of us will give thanks. The 4x5 size weighs $4\frac{3}{4}$ pounds and is roughly 8x6x$7\frac{1}{2}$ inches in dimension, with a focal capacity of $8\frac{1}{2}$ inches, more than sufficient for the general run of work. The shutter is a simplification of the graphic focal plane and all the adjustments are made from the outside. A descriptive circular will be sent on request.

THE writer of these notes was shown recently by Taylor, Taylor & Hobson a clever illustration of what can be done with a hand-camera. A 16x20 enlargement from a 5x7 negative showed three racehorses at full speed within about twelve feet of the camera. Though actually at right angles to the line of movement, every detail was as sharp as a needle, and the effect of life and motion was remarkable. This is the work of J. C. Hemment with the new Cooke portrait lens working with its full aperture of F/4.5.

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Woodward, John Wm.
Wright, J. Dunbar

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Henderson, Alexander H.
Käsebier, Mrs. Gertrude
Keiley, Jos. T.
LaManna, Frank
Laudy, Prof. L. H.
Murray, Wm. M.
Piffard, Henry G., M.D.
Stone, J. Harris
Vidal, Leon
Walker, Dexter H.
White, Clarence H.

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EARLY MORNING IN THE CATSKILLS

By J. C. Abel
(New York)

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CAMERA NOTES

July 1897 – December 1903

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by Kate Davis

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